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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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CLASSIFIED ADVERTISING
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Second Class Postage Paid at Seabrook, N.H. 03874 and at Additional Mailing Offices
Published Bimonthly by Tower Press, Inc., Box 428, Seabrook, N.H. 03874

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SUBSCRIPTIONS: $2.50 per year, $3.00 to Canada, $3.50 to foreign countries. Please send all subscriptions, correspondence direct to "Olde Time Needlework Patterns & Designs", Post Office Box 428, Seabrook, N.H. 03874.
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from your Editor—

Usually, at the beginning of each year, we try to put the past, with all of its mistakes and failures, out of our minds. We close the book on the old year and go on to the new, confident that if we do make mistakes, they will at least be new ones.

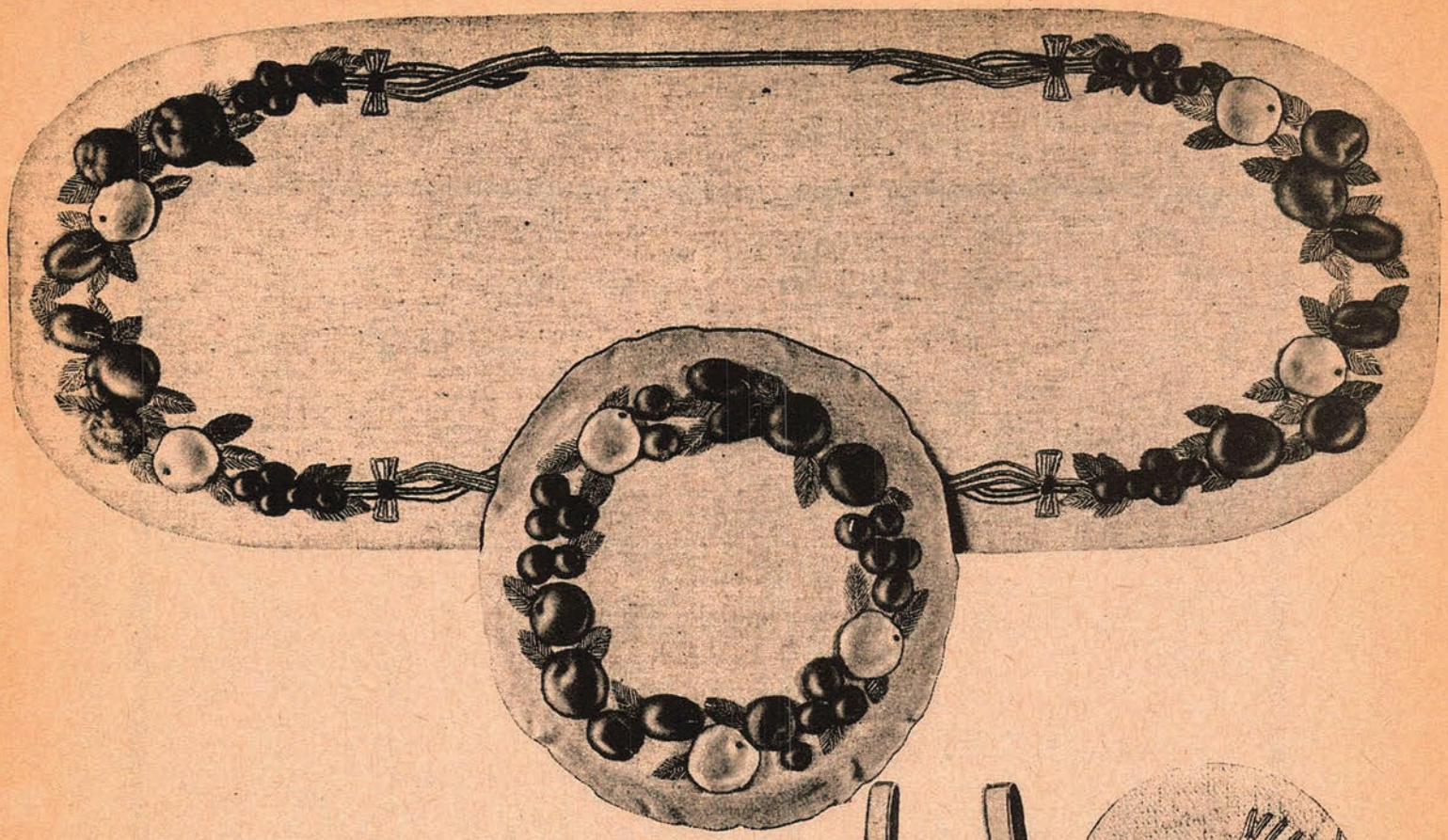
This year, however, is a little different. It marks the anniversary of our country's birth, and behind us lies 200 years of what we like to call "The American Way of Life". We are impelled to stop and take a good look back, to assess our progress and to learn, if we can, something about our direction for the future. It is necessary, sometimes, to take a backward look. Only in retrospect can we be honestly objective.

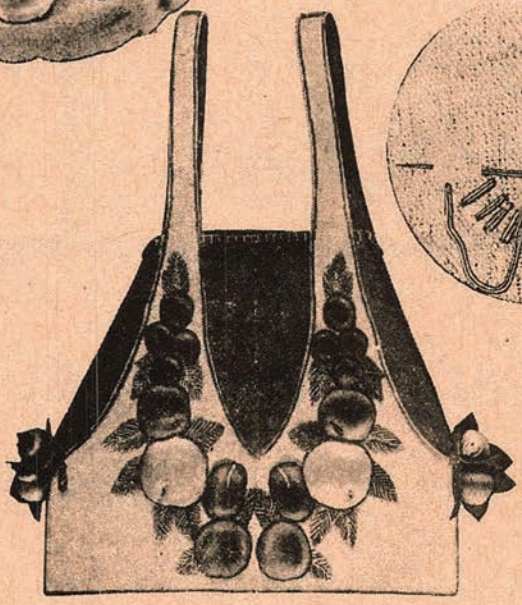
This is as true of needlework as it is of historic events. Not until many years later can we really decide whether some widely hailed innovation was a mere fad or a major contribution to the needle arts. Has it stood the test of time? Is it still beautiful in the raw light of a 1976 day?

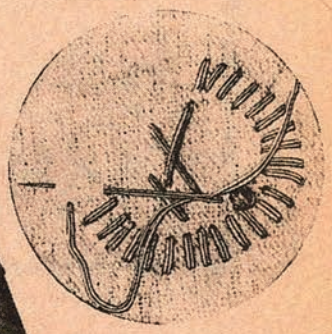
In deciding these things, we find our taste developing. In selecting the work for our own hands to do, we can more easily choose those designs and those projects which will be lasting and beautiful to another generation, and perhaps even the generation beyond. We can, in a sense, help to shape our own immortality.

Best wishes from your editor,

Barbara Hall Pedersen







Majolica Effects in Needlework

BY

MAREN THORESEN

Anyone who is familiar with the raised fruit decoration characteristic of Italian Majolica pottery will at once recognize the source of the inspiration for these decorative pieces of needlework. The treatment is most effective, is very easy to do and has the added virtue of being different from the usual form of appliqué.

Art crash of firm texture, flecked with touches of brown in the mixture of the filling threads, is used for the background material. The stuffed fruits are made of sateen in rich, deep shades of henna red, purple and orange and the leaves are embroidered. They may be done in briar stitch, or. Balkan or fishbone, whichever is best known to the worker, as the effect is much the same, whichever one is used. The stitches slant upward from the mid-vein to the leaf edge, alternately on one side and then the other and are spaced just enough to show glimpses of the background material between them.

The various fruits assembled in forming these designs - the apples, oranges, plums and grapes - are made in the same fashion, varying the amount of material used in padding them so that some are in much higher relief than others.

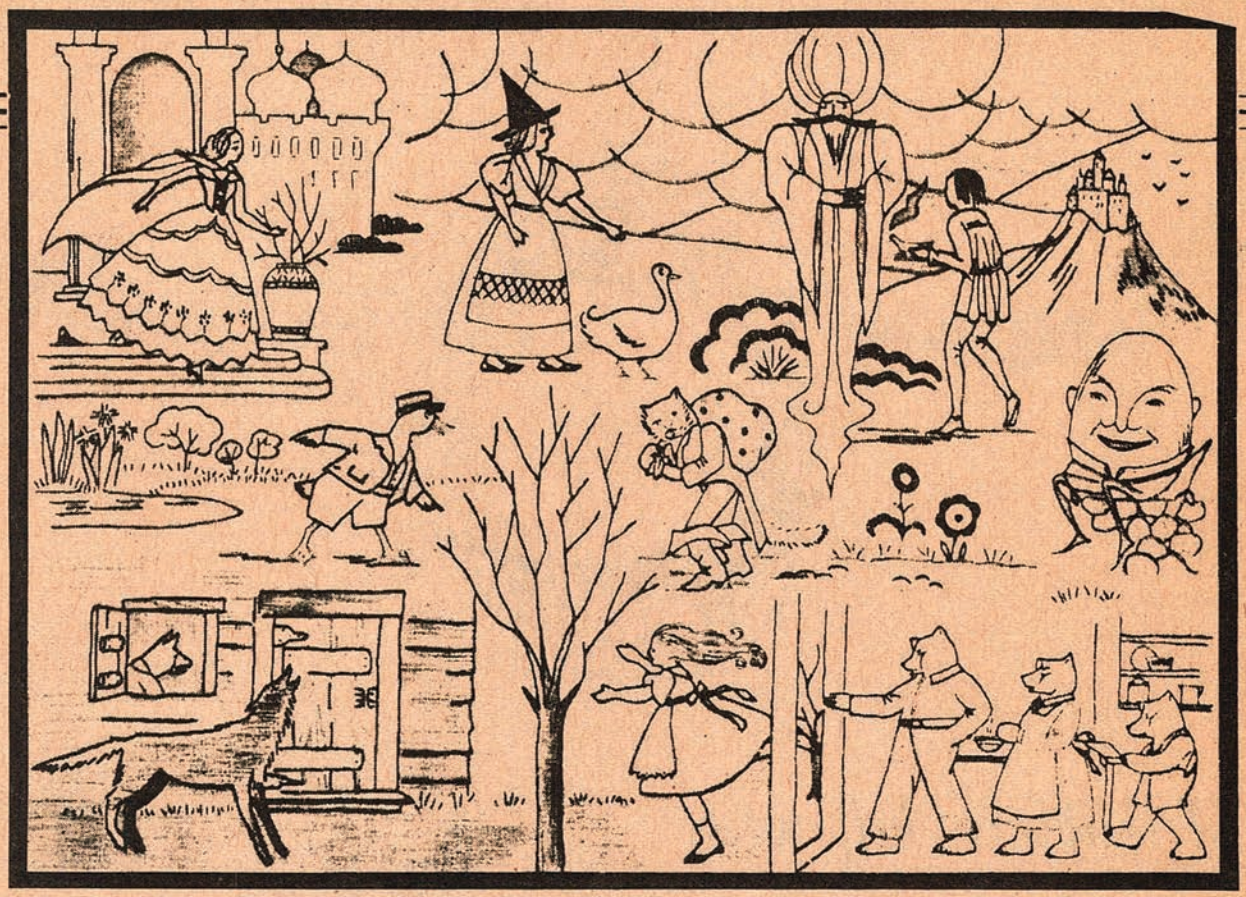
After the fruit pieces are cut out, they are gathered along the edges with a double thread and drawn up a bit to form little cup shapes. These are then stuffed with cotton, or silk floss, until the fruit is well rounded, tightening the gathering thread until the outline is the right size to be applied to the design on the background material. The more heavily the fruit is padded, the higher it is thrown into relief.

This is nice pick-up work and almost before one realizes, enough of the little padded forms have been made to complete a design. The

Continued on page 16

Familiar Friends from Storyland

BY EVELINE JOHNSON AND LYDIA BRIGHAM



The whole picture is delicately tinted with crayon and then outlined with gay stitches to give depth and movement to the characters.

STORYLAND WALL PANEL

(tinted crayon-work)

Pattern continued on page 6

Time to be collecting gift things for little folk! Something for a youngster to live with and love is this Storyland Wall Panel. Just the thing to hang over a little bed, the nursery mantel, or playroom bookshelves. Pretty work it is, too, and so easy to do!

A fine grade of unbleached cotton is the most satisfactory material to choose as a "canvas" for any crayon-tinted piece of work. It takes color beautifully and is exactly the right texture.

The finished panel should measure 18"x25". Allow an extra inch all around. Embroidery motifs are given here in correct size. Use the picture as your guide for doing the background.

Tint in the whole picture before doing the embroidery. This crayon-tinting is done with ordinary wax crayons such as the children use. To those who have never tried tinting their embroidered pieces we offer a few suggestions. Keep your crayon strokes rather short and even. Bear on lightly, as heavy strokes will leave spotty bits of crayon on the cloth. Keep the crayon strokes running in one direction in any given section of the work. You will note that practically all this picture is stroked in horizontally, but here and there, as on the tree trunk, the bear's trousers, and Humpty's stone wall a vertical stroke is used to change the tempo of the work a little. Work rather slowly and carefully until you get the right touch. Practice a bit on the margin of your cloth. When you wish to deepen a color here and there, go over it lightly a second time rather than bear on heavily. Never "scribble" with your crayon, lift it after each stroke.

When the tinting is finished, shake the cloth vigorously to remove any tiny flecks of crayon which may have fallen on the cloth as you

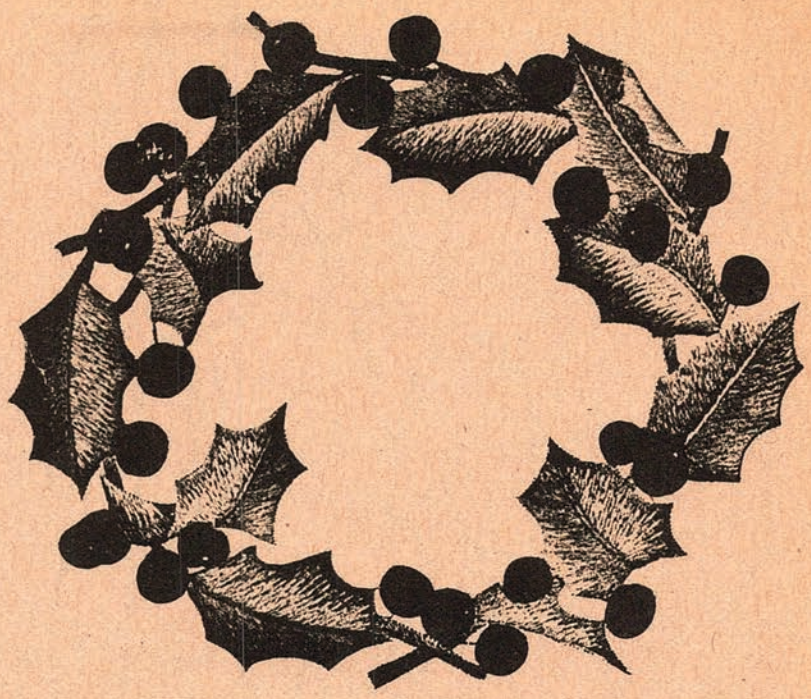
worked. Then press the panel on the wrong side with a warm iron (not too hot). This sets the color as the wax crayon enters the fabric with the application of heat.

The cloud sections are done in sunset tints, warm yellows and lavender, and the rest of the background is soft grassy green deepened a little in the foreground. The castle towers reflect the sunset colors and Cinderella herself is as dainty as a summer garden in pretty green,soft rose and lavender shades. The Genie rises like a big puff of purply cloud before small brown-clad Aladdin. Make the whole picture a pleasing composition in rose tints, lavender, yellows, greens with accents in brown and black.

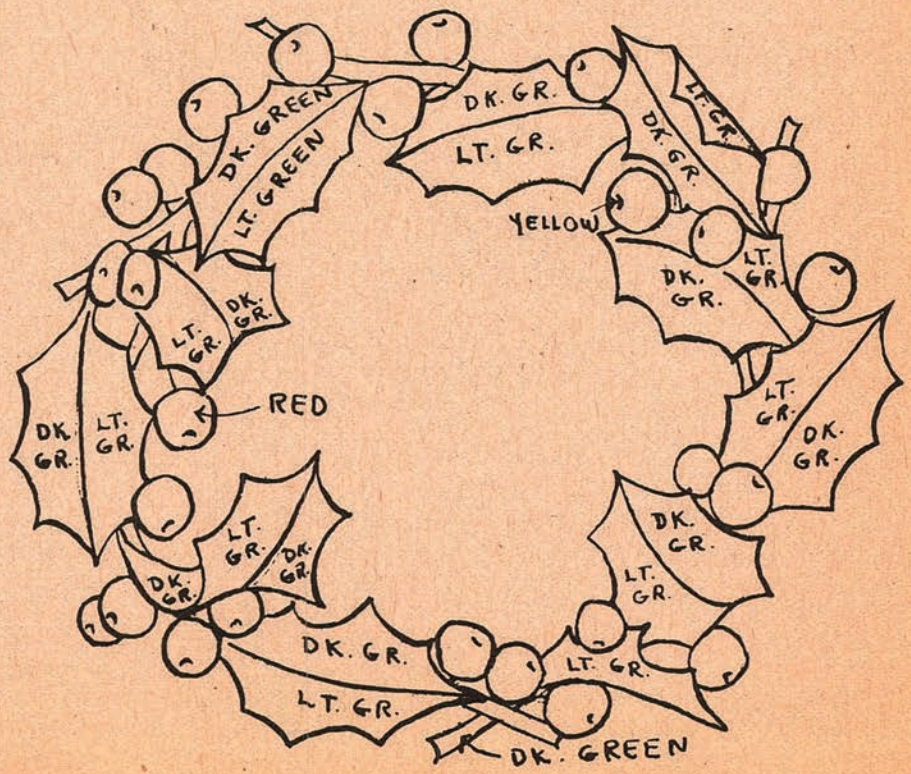
The embroidery is virtually all outline stitch, the few exceptions being the wee French knot rosebuds on Cindy's frock, a bit of shrubbery and two posies in buttonhole stitch, and the little band of cross-stitch on Mother Goose's apron. Two threads of stranded floss in the needle will keep the delicacy of line which is half the charm of this picture.

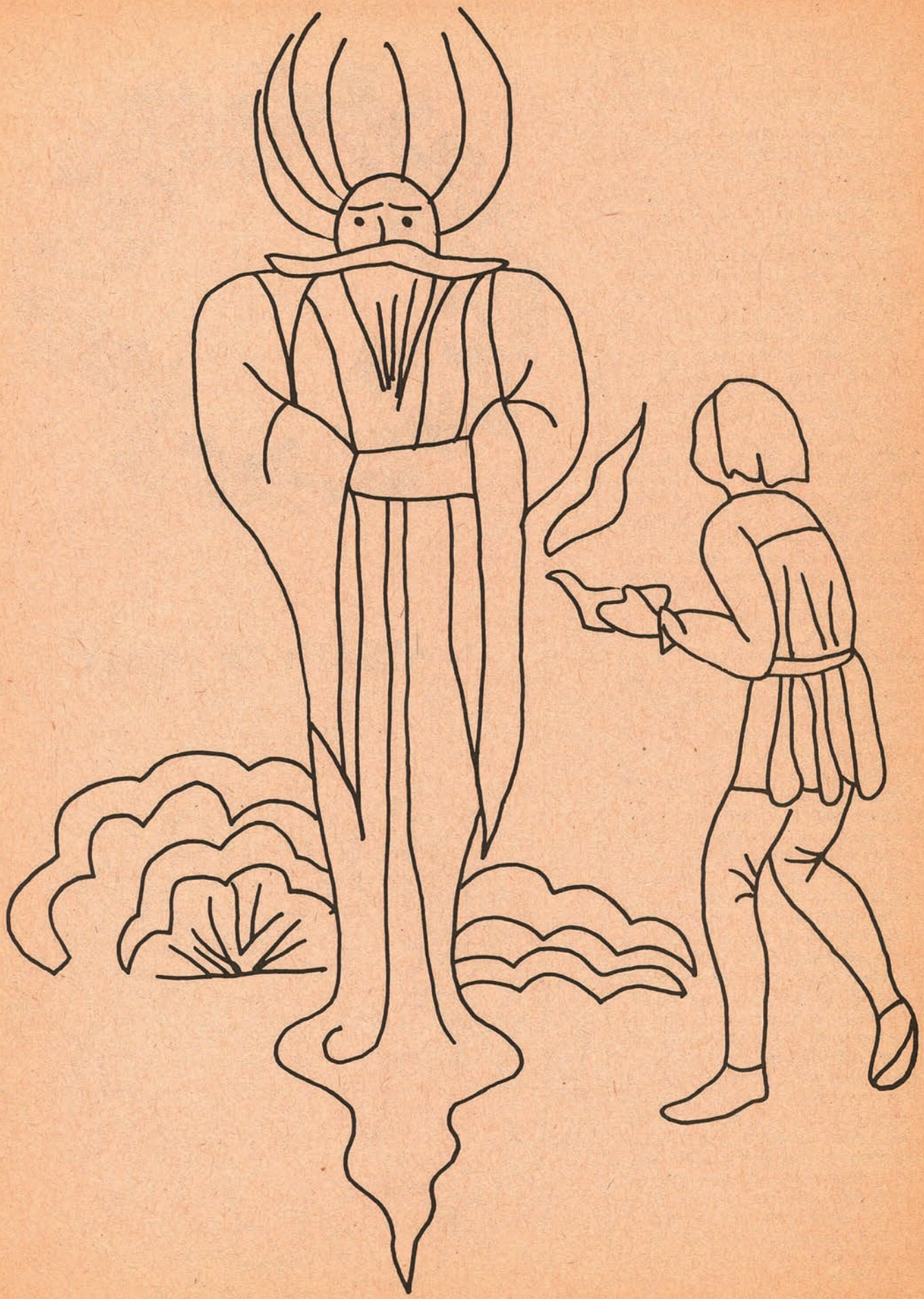
No "Who's Who in Storyland" would be complete without the Three Little Pigs - and here we see the boldest of the three sitting at the window of his snug little house while the Big Bad Wolf howls in disappointment outside. Goldilocks and her Three Bears are very much in evidence. Humpty Dumpty beams from his wall. Puss 'n Boots is starting out on his adventures. Ducky Lucky is evidently starting off to "run to tell the king" as related in our favorite "Chicken Little".

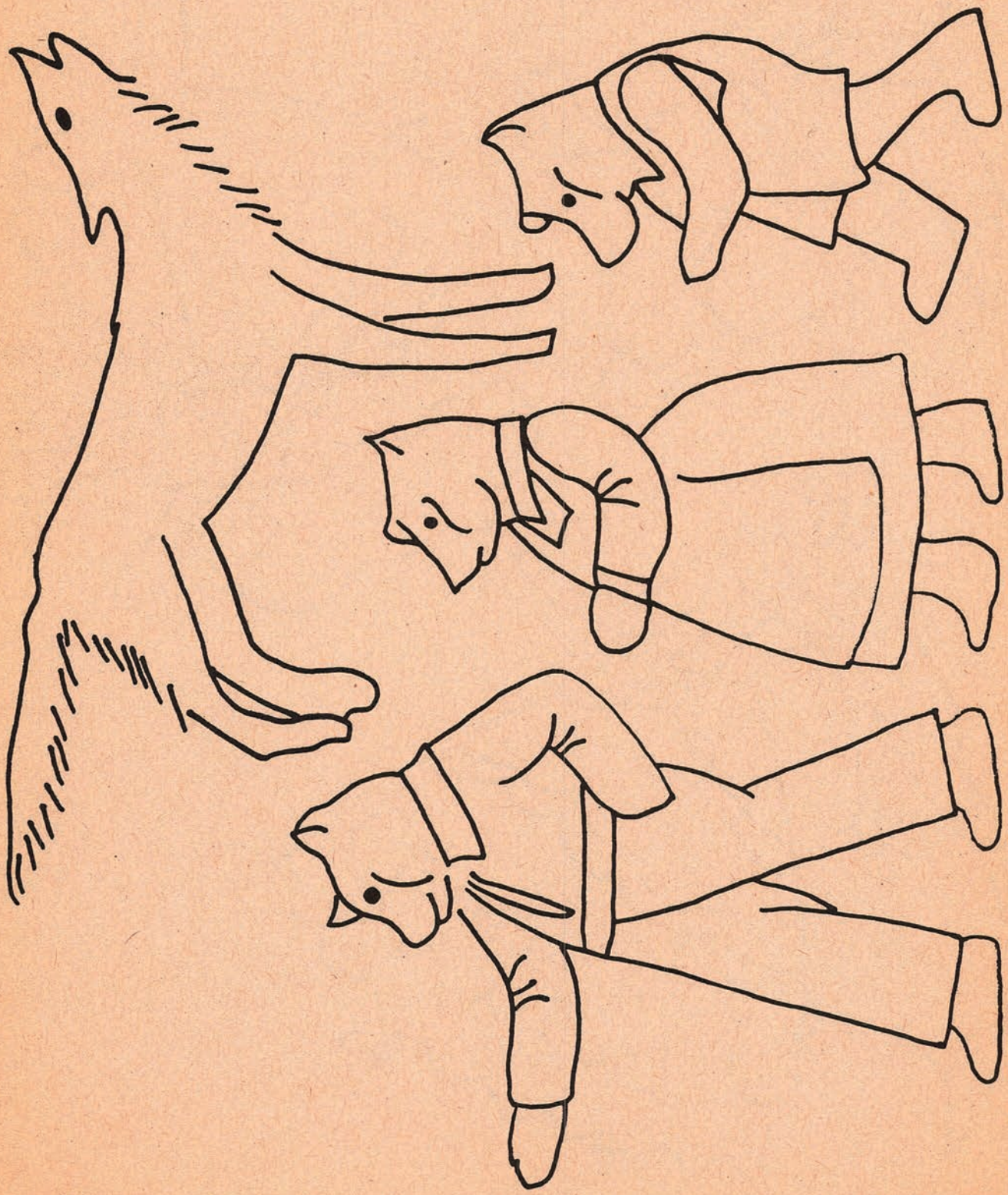
This panel may be finished in a variety of ways. You might line it with a neutral tinted sateen, turning back inch hems all around and blind-stitching them to the lining. The picture might be hung from a decorative rod by straps of the lining material, or crocheted loops. A green sateen lining and binding might be used and the panel fastened to the wall with glass pushpins such as are used to hold curtain tie-backs. Some will want to mount the panel over heavy cardboard and have it framed with a black or green molding. Such tinted panels can be washed if handled carefully. The water should be nearly cool, the pieces should not be scrubbed, and a hot iron should be avoided in the pressing.

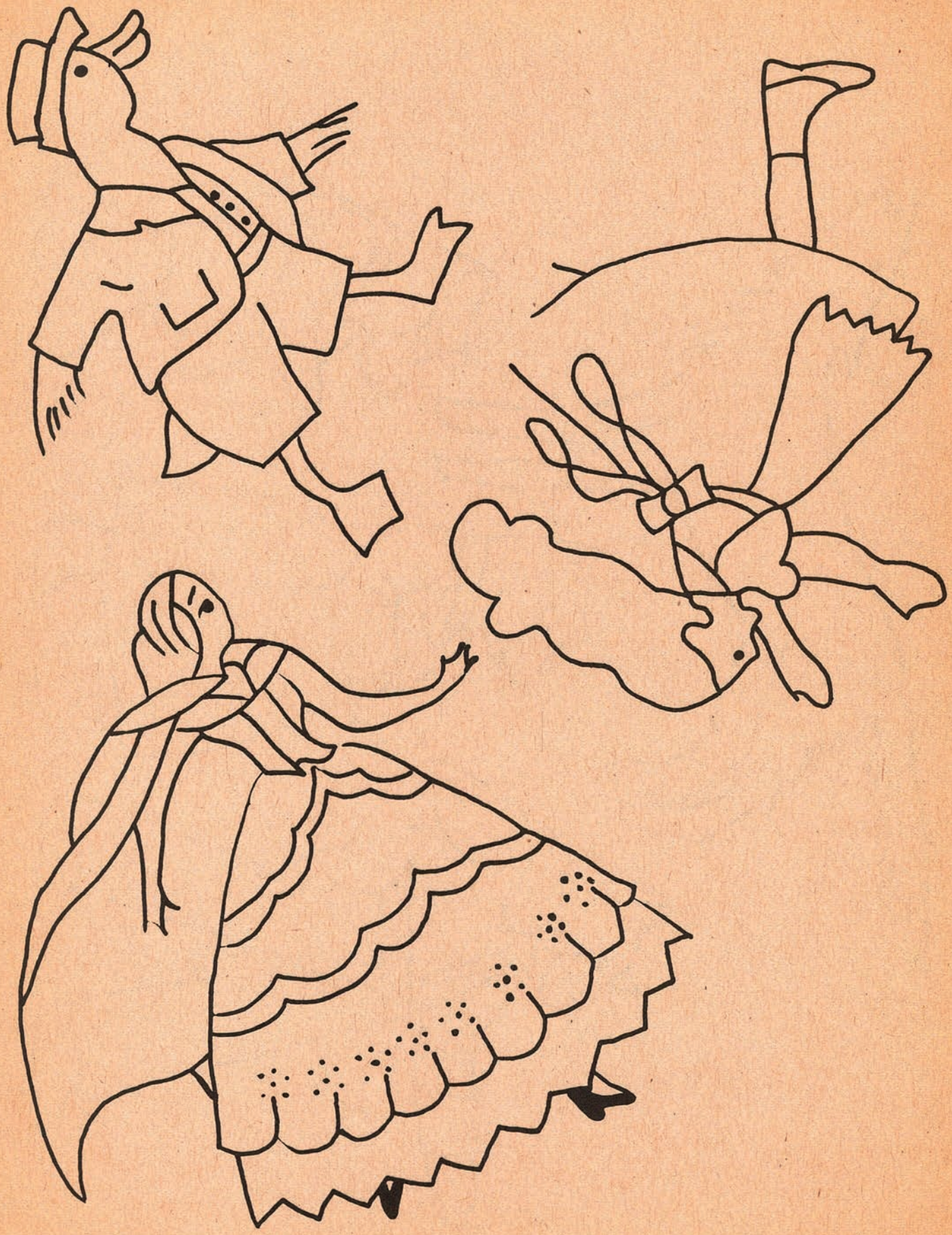


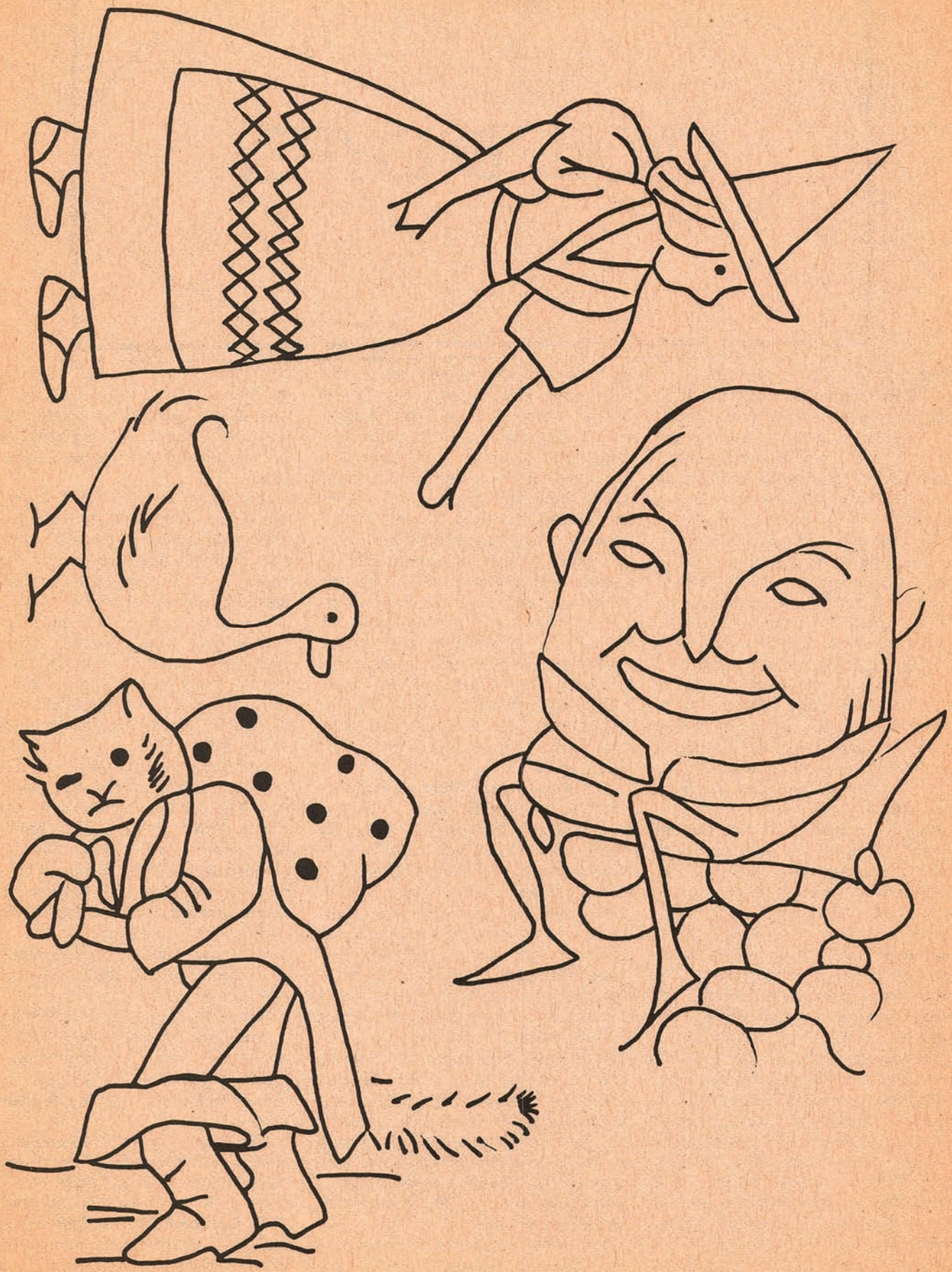
A WREATH OF HOLLY











OVAL D'OYLEY

Make a chain of 50 stitches.

1st Row: 3 dc in 47th stitch, 1 dc in each stitch but the first, in that make 7 dc, then 1 dc in each stitch on opposite side, 3 dc in 47th stitch; join.

2nd Row: Chain 6, 1 dc in same stitch, chain 3, (1 dc, chain 3, 1 dc) in 3rd stitch, -:- chain 7, (1 dc, chain 3, 1 dc) in 11th stitch; -:- repeat from -:- to -:- 3 times, chain 7, miss 11 stitches, (1 dc, chain 3, 1 dc) chain 3, (1 dc, chain 3, 1 dc) in end stitch, chain 3 (1 dc, chain 2, 1 dc) in 3rd stitch from end, chain 7, (1 dc, chain 3, 1 dc) 3 times, chain 7, miss 11 stitches, (1 dc, chain 2, 1 dc) chain 3, join to 3rd stitch of chain 6.

3rd Row: Shell of 7 dc in every chain 3 of previous row, making a chain 3 between the 3 shells on the ends and 5 chain between shells on each side.

4th Row: 7 dc with 1 chain between in every 7 dc of previous row with chain 3 between each fan.

5th Row: -:- 2 dc in each chain 1, with 1 chain between, 1 chain; -:- repeat to end.

6th Row: 1 dc with chain 2 between in every chain 1, except the 3rd in fan at the ends, and the chain 1 between the end fans, then make (1 dc, chain 2, 1 dc).

7th Row: 1 dc on every dc and 2 dc on every chain 2 of the previous row.

8th Row: Slip stitch to next stitch, chain 4, (1 dc in 2nd stitch, chain 1) twice, 2 dc, 1 chain, 2 dc in 2nd stitch, chain 1, 2 dc, 1 chain, 2 dc in next stitch, (chain 1, 1 dc in 2nd stitch) 10 times, chain 2, 2 dc, chain 1, 2 dc in 2nd stitch, chain 1, 2 dc, chain 1, 2 dc in next stitch, -:- chain 2, 1 dc in 4th stitch, (chain 2, 1 dc in 3rd stitch) 9 times, -:- chain 2, 2 dc, chain 1, 2 dc in 4th stitch, chain 1, 2 dc, chain 1, 2 dc in next stitch; repeat from -:- to -:-, chain 2, 2 dc, chain 1, 2 dc in 3rd stitch, chain 1, 2 dc, chain 1, 2 dc in next stitch, chain 2, (1 dc, chain 1 in 2nd stitch) 10 times, 2 dc, chain 1, 2 dc in 2nd stitch, 1 chain, 2 dc, chain 1, 2 dc in next stitch, (chain 1, 1 dc in 2nd stitch) 10 times, 2 chain, 2 dc, chain 1, 2 dc in 2nd stitch, chain 1, 2 dc, chain 1, 2 dc in next stitch, (2 chain, 1 dc in 3rd stitch) 10 times, chain 2, 2 dc, chain 1, 2 dc in 4th stitch, chain 1, 2 dc, chain 1, 2 dc in next stitch, 2 chain, 1 dc in 4th stitch, (chain 2, 1 dc in 3rd stitch) 9 times, chain 2, 2 dc, chain 1, 2 dc in 4th stitch, chain 1, 2 dc, chain 1, 2 dc in next stitch, 2 chain, (1 dc, chain 1 in 2nd stitch) 7 times; join to 3rd stitch of chain 4.

9th Row: Slip stitch to chain 1, chain 5, 1 dc in next chain 1, chain 2, 2 dc, chain 1, 2 dc in 1st chain 1 of shell, 3 dc, 2 chain, 3 dc in chain 1 between shells, 2 dc, chain 1, 2 dc in chain 1 of 2nd shell, chain 2, 1 dc in 2nd chain 1 of previous row; continue around, making 2 dc, chain 1, 2 dc in 1st shell, 3 dc, 2 chain, 3 dc between the shells, 2 dc, chain 1, 2 dc in 2nd shell and 10 spaces of 2 chain and 1 dc between each group of shells; join to 3rd stitch of chain 5.

10th Row: Slip stitch to chain 2, chain 2, chain 5, 2 dc, chain 1, 2 dc in chain 1 of 1st shell, 3 dc, chain 4, 3 dc in chain 1 of next shell, 2 dc, chain 1, 2 dc in 3rd shell, chain 2, 1 dc, with 2 chain between in the chains of 2 of previous row, (each row decreases 1 space). Continue around and join to 3rd stitch of chain 5.

11th Row: Slip stitch to chain 1 in first shell of previous row, 2 dc, chain 1, 2 dc, (a chain of 3 is used as 1st dc in this and every succeeding row), 3 dc, chain 4, 1 dc, chain 4, 1 dc, chain 4, 3 dc in 4 chain of last row, 2 dc, chain 1, 2 dc in last shell. Continue around, making shell and spaces, always decreasing 1 space; join.

12th Row: 2 dc, chain 1, 2 dc in shell, 3 dc, chain 3, 3 dc in 1st chain 4, chain 3, 3 dc in next chain 4, chain 3, 3 dc, chain 3, 3 dc in 3rd chain 4, 2 dc, chain 1, 2 dc in shell. Continue around, making shells over shells and dc over chains of 2; join.

13th Row: 2 dc, chain 1, 2 dc in shell, 6 dc in chain 3, chain 1, 6 dc in next chain 3, chain 1, 6 dc in next chain 3, chain 1, 6 dc in last chain 3, 2 dc, chain 1, 2 dc in shell and continue as before.

14th Row: Shell in 1st shell, chain 3, 1 dc in center of 6 dc of previous row, 3 chain, 1 dc in chain 1, 3 chain, 1 dc in center of next 6 dc, 3 chain, (1 dc, 3 chain, 1 dc) in next chain 1, 3 chain, 1 dc in center of 6 dc, 3 chain, 1 dc in next chain 1, 3 chain, 1 dc in center last 6 dc, 3 chain, shell in shell and continue as before.

15th Row: Shell in shell, 3 chain, 1 dc in every chain 3, shell in shell and continue around.

16th, 17th Rows: Same as 15th row.

18th Row: Shell in shell, chain 3, 1 dc in each chain 3, shell in shell. In this row the shell in one group is joined to the shell of the following group.

19th Row: Slip stitch to chain 1 in shell, chain 8, fasten in 4th stitch to make picot, chain 1, 1 dc in chain 3, chain 5, fasten in 4th stitch, chain 1, 1 dc in next chain 3. Continue around, making a dc in every chain 3, and chain 1 between shell; join to 3rd stitch of chain 8.

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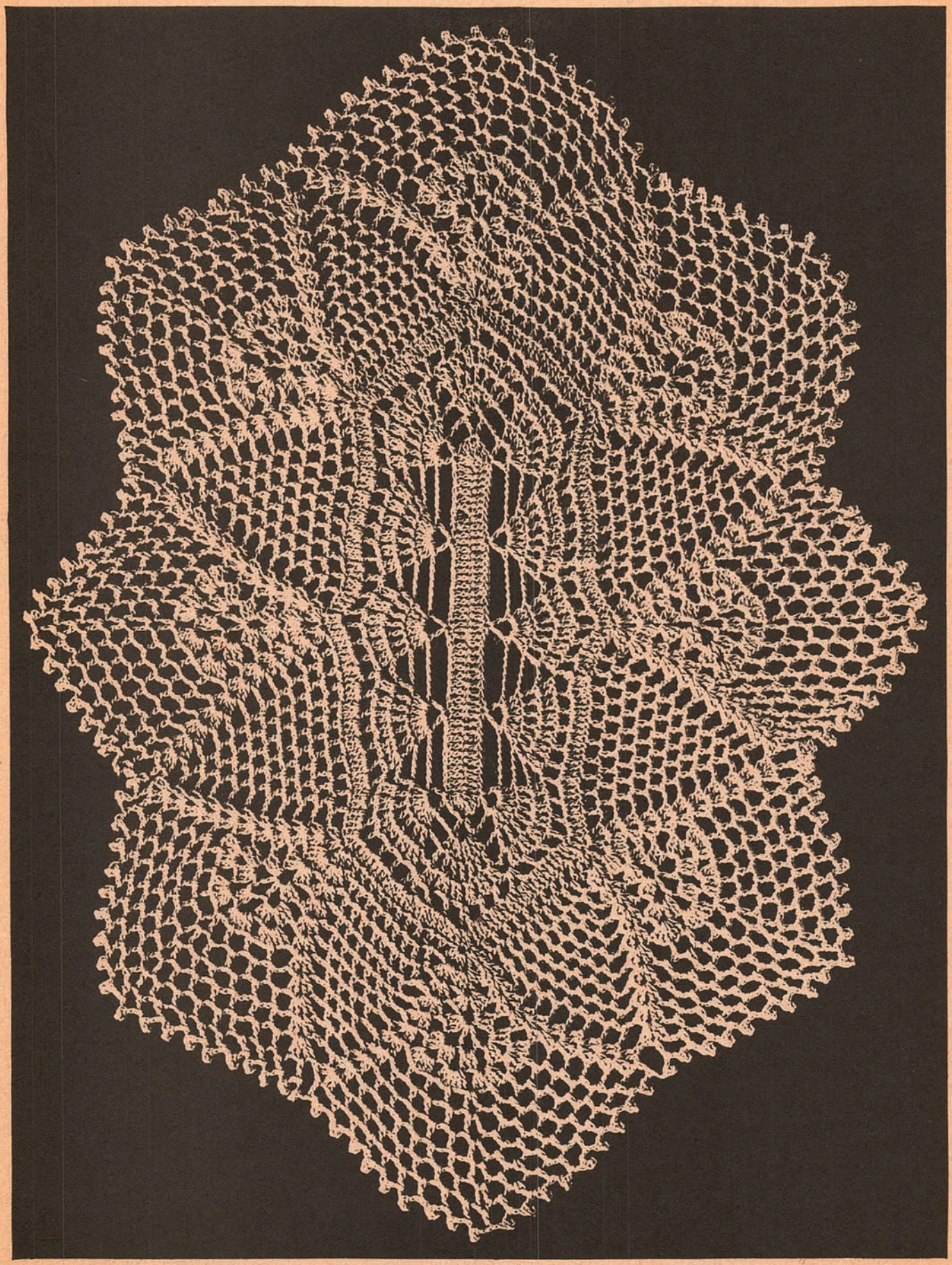
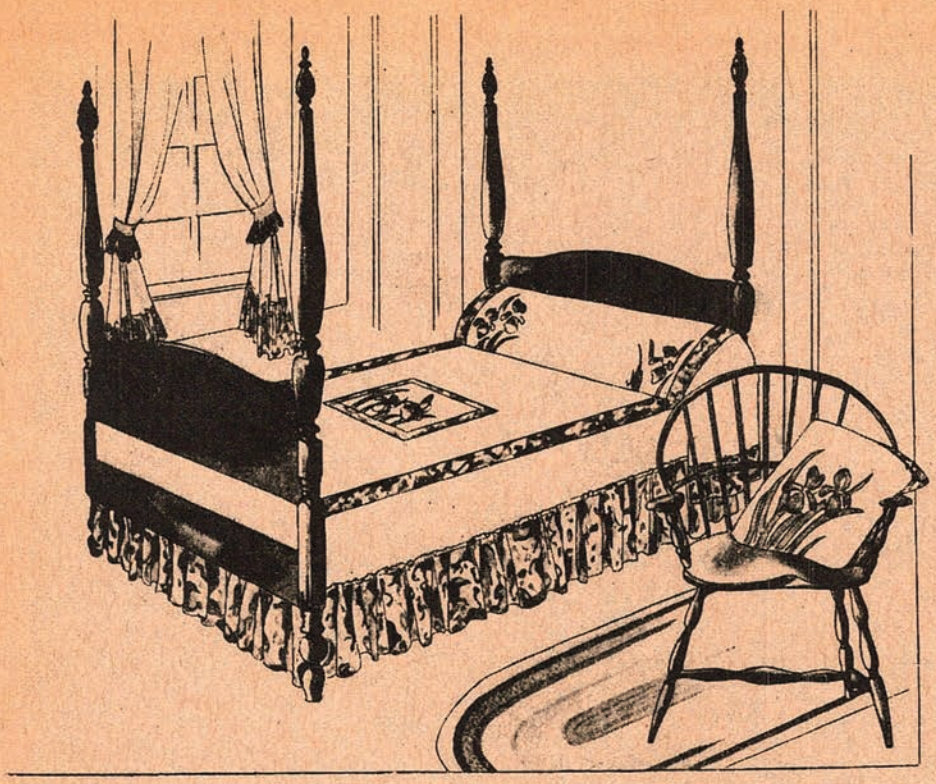




POPULAR DESIGNS IN PATCHWORK

The motifs for any of these cushions may be repeated for a matching bedspread, as shown.

Color in the bedroom can be achieved no more effectively or inexpensively than by means of this decorative patchwork of quaint old-fashioned calico prints in fresh, primitive coloring in combination with the creamy tone of unbleached cotton sheeting.

In arrangement, the designs are such that they are equally suited to a fifteen-inch cushion-top, to a quilt-block or to the center of a counterpane. So far as the technique of the work is concerned, it is fundamentally the same as for any form of applique, with the exception that after the sections have been basted in place, they are secured along the edges with embroidery-stitches about one-eighth of an inch in length, laid vertically to the direction of the edge of the patch and spaced about ten to the inch, bringing up the needle each time just inside the edge of the applique and sending it down on the surface of the background. Three threads of stranded floss are used for this decorative edge stitchery, as well as for outlining the veins, stem-lines and stamens.

The use of bias-fold tape for all the long, slender leaves and stems greatly simplifies the application of the motifs; for, as the edges are already turned and pressed, it can be basted in place very expeditiously. Bias-fold has been used throughout, folded, or doubled, to half its width for the stems, and two lengths laid parallel for the wider leaves, one overlapping the other, as necessary, to conform to the shape of the leaf. Being made on the bias, it readily adjusts itself to all sorts of curves and angles.

In laying the wider leaves, a length of the bias-fold is basted along the outer curve from base to tip, then turned and continued down the opposite side, leaving the inner edge free. The bias-fold should not be cut until after the leaf is basted on both edges, as it is easy to make a mistake in taking measurements. After the outer edges are basted, the inner ones are lapped, as necessary to conform to the shape, and perhaps folded a bit, near the tip, in order to carry the mid-vein effect to the peak. First baste the center, and then secure with tiny embroidery-stitches, just long enough to cover - about one-sixteenth of an inch - laid crosswise the join and spaced about ten to the inch.

When working the edge stitches along two adjacent pieces of applique, should the space between be so narrow as to cause the stitches to conflict, lay one row only across from edge to edge. This is sometimes necessary between leaves, between petals or between base of petals and flower-center.

These cushions are so decorative in themselves that they will make nice spots of color for the veranda or sun-room, as well as for the bedroom, and any one of the designs can be worked up in a few hours. They are made in the popular boxed shape, the top and back being joined with a four-inch strip of calico matching the flower-patches.

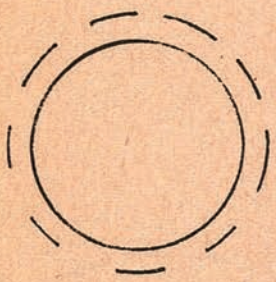
Fifteen-inch squares, such as used for the cushion-top, can be set together with six-inch strips of calico to form a coverlet in the old-time way, or eighteen-inch squares, similarly decorated, may be joined with squares of unbleached sheeting of the same size, in both cases, making up the coverlet with a calico lining and a thin interlining of cotton or wool and quilting it, either by hand or machine, on either side of all the seams. In either case the calico lining may be brought over on the right side and felled down to form a narrow binding.

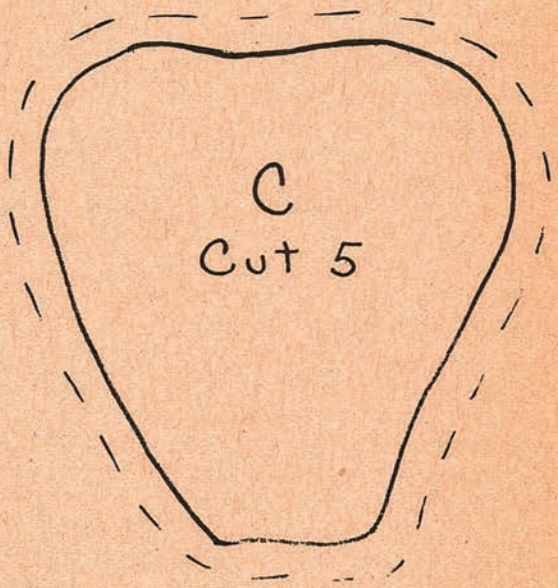
Should you have a room which does not take kindly to a colonial coverlet, you may prefer the regulation counterpane of unbleached cotton decorated at the center with the cushion design framed with a narrow band of the calico, and further ornamented with a six-inch band applied just inside the edge of the mattress-top and a three-inch band along the edge of the drop. These bands may be merely machine-stitched in place, or bordered with the decorative stitchery which edges the patches. Another idea would be to finish the edge with a valance-like flouncing of the print.

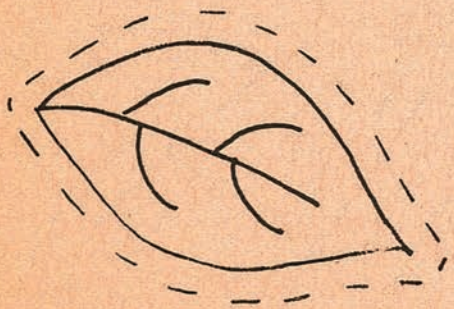
Brier-Rose cushion has flower of pink figured print, green gingham leaves, and brown bias-fold stems. Background may be unbleached muslin or other plain fabric.

Iris Cushion. Background is unbleached muslin, with yellow figured print for applique and boxing band. Light green and medium green bias-fold is used for the leaves.

BRIER-ROSE CUSHION







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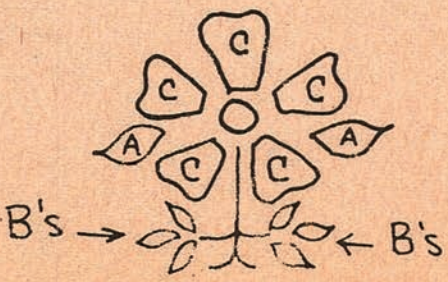
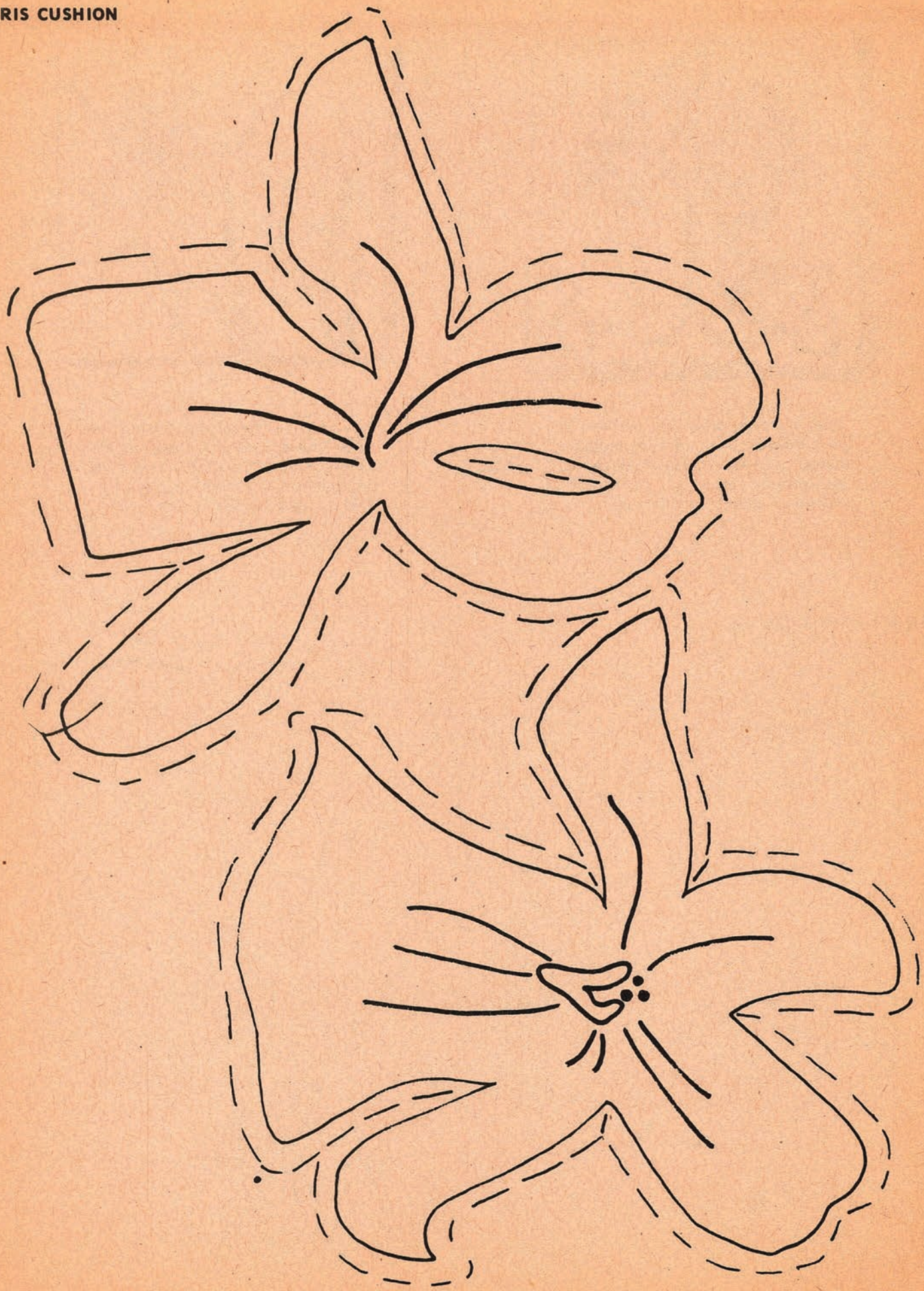
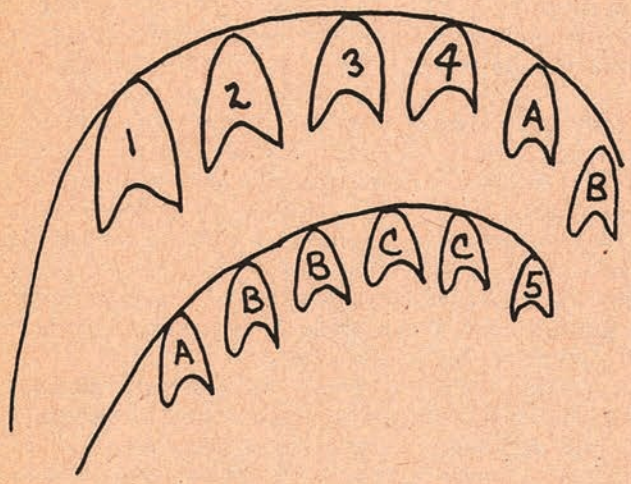
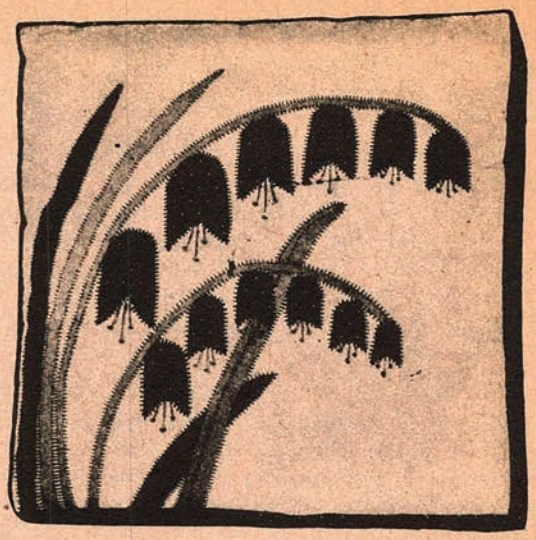
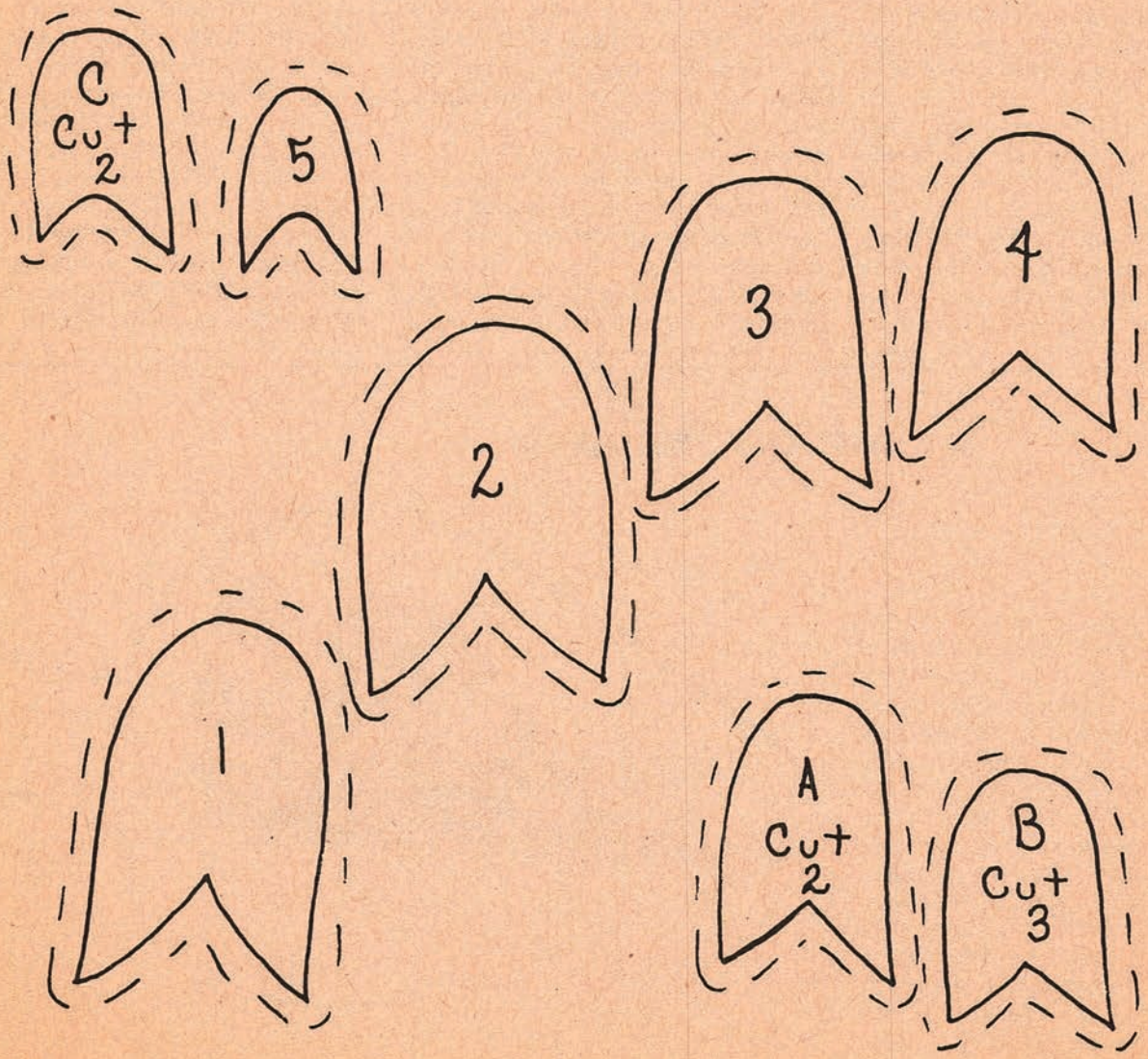








For the Bluebell cushion, choose a blue figured print and light and medium-green bias-fold for appliqué. Boxing band is print material.



FULL SIZE PATTERNS

Continued from page 3
gathering threads in the several pieces can be left loose and then later drawn up to the required size as they are applied.

The method of sewing the fruit in place depends upon the extent to which they are stuffed. In the case of the cushion, the fruit is so firmly padded that it rounds up at the center fully half an inch above the surface, while on the bag and runner it is much lower

In either case, the first step is to tack the fruit to the crash in the center of the space to be covered, working from the back and holding the fruit against the crash with the other hand.

If the fruit is quite plump, like that on the cushion, it is held along the edges with quarter-inch stitches worked from the back into the fruit, the needle pointing outward toward the edge. It is wise to turn the work frequently, while doing this, in order to make sure that the outlines of the design are fully concealed, and that the edges of the fruit are evenly rounded.

Two threads of stranded floss matching the color of the sateen should be used, so that the sewing is as invisible as possible.

This method of applying the highly rounded fruits is shown in the small detail. The fruit on the bag is not padded quite so highly as that on the cushion, while that on the runner is raised only about a quarter of an inch from the background.

In the first instance it is caught down along the edges with much shorter stitches than those which secure the ones on the cushion, and the flattened fruit on the runner is held with short running stitches following the outline.

After being applied, the bloom end of each apple is marked with a French knot with a short stitch extending from opposite sides done with four threads of dark green. The orange also is marked with a green knot at a point opposite the stem end and the plums have a short curved line done in outline to indicate the crease characteristic of this fruit. These decorative stitches are all drawn quite tightly through both fruit and background so as to model the forms.

The bow knots which form a part of the runner design are outlined with six threads of stranded floss in two shades of purple, one much darker than the other. The bow and short end are done in the lighter shade, the long end and the satin-stitch knot in the darker.

Rows of outline in six threads of red, green and yellow, placed from edge to center in the order named, connect the end motifs. The edge is very simply finished with a quarter-inch hem, turned and sewed down invisibly on the under side.

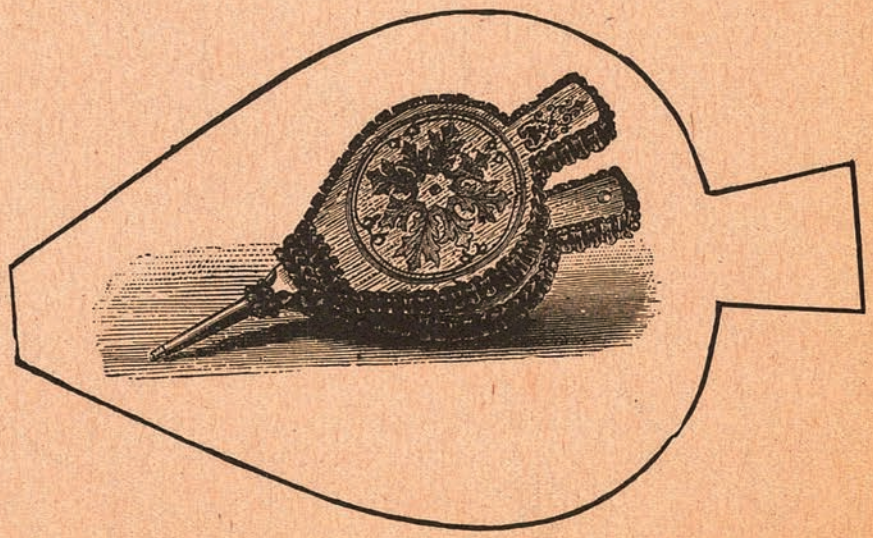
Dark blue felt combines with the crash in the making of the bag. It forms the inner bag, or lining, and also lines the handles.

After seaming the sides of the crash bag, the felt one is made to fit inside it and finishes about ten inches in depth after turning the top over about half an inch on the right side and cutting the edge in little points. A row of blanket stitching in red holds the turn in place. Although the sides of the felt bag have the appearance of being shaped diagonally, they are in reality straight, but are folded inward toward the top and pressed after being inserted inside the other.

When the crash and felt bags are ready to be united, the edges of the crash are turned under and secured with a line of outline stitch done with six threads of green.

Then to finish the sides, little ornaments are made of small red and yellow fruit balls, drawn up quite closely with turned edges and attached to the center of a piece of felt shaped to form four petals and tacked in place on the sides of the fruit. A twisted cord of green floss, tied into a little knot, attaches the ornaments to the bag. It should be sewed to the base of the fruit and drawn through the center of the enclosing felt, before the latter is tacked to the fruit to form the enclosing sheath.

Pincushion Bellows



Cut of cardboard two pieces the shape of pattern, cover one side of each with black satin, and paint a design in watercolors. The handles are covered on both sides. Measure the size round the cardboard, and cut a piece of velvet one inch wide, narrowing at the ends, turn in the edges and overhand it to the side pieces. To form the nozzle, slip a pencil in and cut it the desired length, and then sharpen it, which will be found very useful, as a pencil is an article that disappears very mysteriously from a workbasket. Fill the cushion with emery powder. Around the edges finish with quilled ribbon or cord.

Interesting and Useful Reedwork

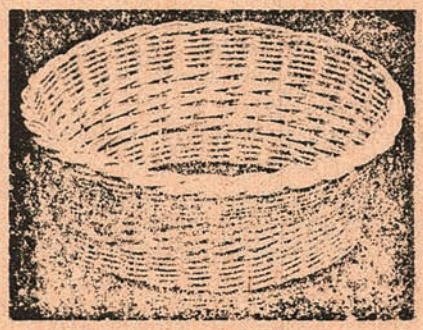
by Lottie Morgan

The making of reed baskets is greatly simplified, and the basket rendered more serviceable and durable for many purposes, if a wooden base is used instead of a woven one. The wood is thin, about one-fourth inch in thickness, as a rule, and may be round or oval, according to the shape the basket is desired to be. Such bases may be purchased of firms dealing in reeds and other materials for basketry, or may be made at home: If one has a bracketsaw, so popular some years ago, it will be found just the thing for cutting them. About one fourth inch from the edge, holes are punched with an awl at even distances, one half inch to an inch or more apart, according to the size of the basket and the reeds used, and in these holes the lengths of reed used for spokes or ribs are inserted. The reeds come in different sizes, the smallest or finest, being No. 1; and these must be soaked in warm or cold water until pliable--ten to fifteen minutes in warm water, and twenty to thirty minutes in cold. The larger the reeds the longer soaking is required; they should not be allowed to become too thoroughly saturated, however, only wet enough to bend easily without breaking, and if they dry out in working, they must be again moistened.

A very useful workbasket has a base eight inches in diameter. The ribs of No. 4 reed are eighteen inches long, and twenty-nine in number, and the weavers are of No. 3. Insert the spokes in the base so they come three and one-half inches below, the remainder--fourteen and one-halt inches--above. Weave the bottom first, using one row of triple-weave, as follows: Three weavers are placed behind three consecutive spokes, and each weaver (beginning with the one to the left) is brought, in succession, in front of two spokes and back of one, allowing it to cross on top of the two weavers to the right. For the border, take any given spoke and bend down to the right under second spoke, over the third and out behind the fourth; take the second spoke, bend down to the right under third, over fourth and out behind fifth, and continue in this way around.

Having finished the bottom, turn it down and do five rows of triple-weave, as described, on top of the base, beginning the sides of the basket. Then do five rows of double triple-weave--using two weavers in place of one--and again five rows of plain triple-weave, as at first. This brings you to the upper edge of the basket.

For the border: Be sure that the spokes are wet enough to be thoroughly pliable, and crush them



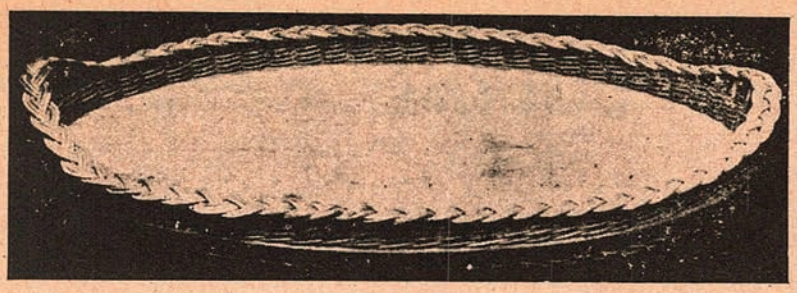
A useful work basket.

close to the weaving. Select any spoke, which we will call No. 1, carry it back of the next spoke to the right and to the outside of the basket, holding it with the left hand; lay the next spoke, No. 2, allowing it to pass back of the spoke to its right, and to the outside of the basket. Now carry No. 1, the first spoke laid down, in front of the first standing spoke to the right (No. 3), across No. 2 (the second laid-down spoke), and back of the second standing spoke (No. 4) to the outside of the basket holding these two laid-down spokes (No. 1 and No. 2) with the left hand. With the right hand bring the first spoke now standing (No. 3) back of the next standing spoke (No. 4), and to the outside of the basket, allowing it to lie parallel and close to No. 1, previously carried back of No. 4. At this point in the border there is a single laid-down spoke (No. 2) passing to the outside and in front of the now first standing spoke (No. 4), and a double set of laid-down spokes (No. 1 and No. 3) passing to the outside in front of the now second standing spoke (No. 5). The two standing spokes to the right will be termed the first and second spokes throughout the border. Continue around the basket, each time carrying the longer left-hand laid-down spoke in front of the first standing spoke to the right, across a double set of laid-down spokes, back of the next standing spoke to the right and out. Lay the first standing spoke parallel with it. Pay no attention to the shorter laid-down spokes on this first row of the border until the row is finished, then bring each spoke in turn in front of one spoke to the right and back of the second spoke to the inside of the basket, making it lie parallel and in front of the two spokes already passing back of this second spoke. Trim the spokes carried inside the basket with a slanting cut, which completes the border. The work is far more difficult to describe than to do; the weaving is very simple if directions are carefully followed. If a weaver should run out and require piecing, cross the ends of old and new weavers behind a spoke, always keeping the ends inside the basket, where they will not show, and trimming with the slanting cut. The basket is held with the left hand while the weaving is done with the right hand, working from left to right.

Smaller or larger baskets may be made by following the same general instructions, starting with a larger base and more spokes, or a smaller base with fewer spokes.

In serving simple refreshments on the veranda, a tray and coaster for

Continued on page 18

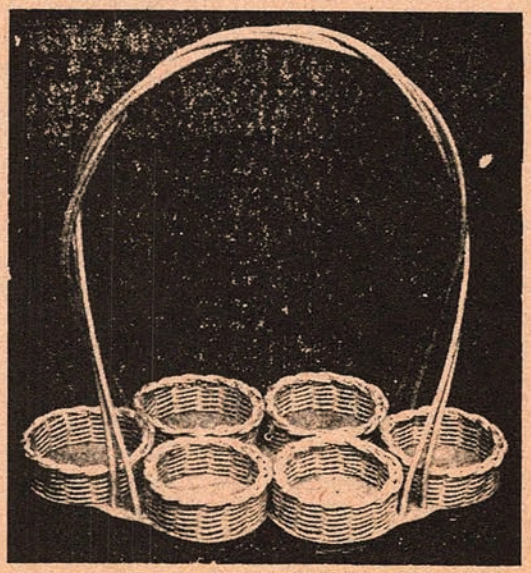


A generous serving tray.

glasses, will be found especially pleasing. For the coaster illustrated a base holding six glasses was chosen, the outer edge cut to conform to the shape of the small individual holders, and each of the circles having holes for fifteen spokes. No. 3 reeds, cut ten inches long, were used for the spokes, and No. 2 for the weavers. Insert the spokes in the holes, having two and one-half inches at the bottom, remainder at top or above the base. Follow the instructions given for the bottom of the workbasket, finishing one circle before beginning another. For the upper part of each holder weave five or seven rows of plain triple-weave, and finish with the border used for the basket, or that described for the coaster. For the handle cut four pieces of No. 7 reeds, inserting the ends in the holes each side at one end; twist four to six times before inserting in the holes of opposite end.

The serving-tray has an oval base, twelve by nineteen inches, No.4 reeds are used for the spokes, and No. 3 for weavers. There are sixty-five spokes; follow the instructions for workbasket until you have completed the bottom, then do five rows plain triple-weave, and finish with a plaited border, as follows: Moisten the spokes and pinch well. Take any given spoke, calling it No. 1, and bring down to the outside; bring down No. 2 in the same manner, but do not bend these down too closely. Take no. 1, bring to the right, passing it into first open space to inside of tray; bring down No. 3 spoke in the same space. Bring No. 2 to the right into the next open space to inside of basket; bring No. 1 out in the same space; bring down next standing spoke parallel, which is No. 4; Take No. 3, bring to the right and throw into the next open space; bring No. 2 out in the same space; bring down No. 5 parallel. You will now find you have pairs. Bring the lefthand pair to the right and throw into the first open space to inside of tray; bring inside back spoke out in same space, and back standing spoke down parallel; bring next outside lefthand pair of spokes to the right and through first open space; bring lefthand pair from inside of tray out in the same space, and bring lefthand standing spoke down parallel. Repeat this process until you have brought down the last standing spoke. You have now encircled the tray and have turned down the last standing spoke. Note the two sets of three reeds on the outside of tray and one pair of two reeds inside; note also the two long loops at the right which were the first two reeds turned down. Take the two lefthand reeds of the lefthand set and bring through the first long loop to the inside of tray; find the second long loop, which was the second spoke turned down, and slip the two lefthand reeds of the three left on the outside of tray through the loop to the inside of tray. There are now left three pairs of reeds on inside of tray. Bring the lefthand pair to the outside by laying the reeds in their natural course beside the one diagonal reed which is alone, take the righthand reed of this pair and bring upward through the single scallop loop. By doing this you form the double scallop to complete the outside of the border. Now take this same reed and pass it to the right one stroke in its natural course to inside of tray. Finish the remaining pairs in exactly the same way. Note that there are still three single reeds left on the inside of the tray; these are now brought to the right one stroke, and down through to outside of tray. For the handles of the tray, raise the border slightly at each end as the work progresses. The border for the coaster, or smaller baskets, may be made with four reeds instead of six - two instead of three to the plait, each side.

Tray, coaster and basket should be given a coat of natural-color shellac when finished. Or, having removed any little roughness with sandpaper, a coat of equal parts of light oil finish and turpentine may be applied, or any good wax or polish for woodwork, to be afterward rubbed off with a stiff brush. The shellac has been found particularly satisfactory, as baskets so treated may be wiped off with a damp cloth if soiled.



A six glass coaster basket.

Design dates from the 1920's. Source is unknown.

Cutwork is one of the loveliest of the embroidered arts, and is not as difficult to achieve as is supposed. This form of embroidery is usually done in all white, using only one strand of embroidery floss throughout. Where the "x's" are marked on the pattern is where the fabric is cut away, after all embroidery work has once been totally completed.

Where double lines are formed on the pattern, is where the main embroidery work is employed. A buttonhole stitch is used; the loops of the stitches pointing inwards toward the "x's". Each stitch made must be placed as close to the next as is possible, so that they touch one another. Where no "x's" are shown, regular satin stitches are made, and the balance of the design is done in tiny running stitches, combined with lazy daisies, and-or bullion stitches.

When embroidery work has been completed, the "x's" are then cut out. The best method of doing this is to use those tiny fingernail scissors from your manicure case. The sharp points of the scissors make it easier to cut out the circles, and to get into sharp corners, without cutting the stitches made.

Conventional cutwork is usually done in all white thread. Different shades of blues and green embroidery thread might make this particular design more interesting.

Pauline Welton Rodgers, Post Office Box 1752, Silver City, New Mexico 88061

PEACOCK CUTWORK DESIGN

PATTY PINKCHEEKS [a 12" stuffed doll]

The jacket, cap and bootees are crocheted of blue Shetland floss.

Jacket

Make a chain of 41 stitches.

1. Miss 3 stitches of chain for 1st treble, 17 more trebles (one in each stitch), then increase, at center back, by working 2 trebles in next stitch, then 18 trebles to end of chain, turn.

2. Chain 1 for 1st double, double in each treble of previous row.

3. Chain 3 for 1st treble, 17 more trebles, 2 trebles in each of next 3 doubles, 18 trebles (42 trebles in row).

4. Chain 1 for double, double in each treble across.

5. Chain 3 for treble, 19 trebles, 2 trebles in each of next 2 doubles, 20 trebles (44 trebles in row).

6. Chain 1 for double, double in each treble across.

7. This row begins the right side of front. Chain 3 for treble, 7 more trebles, turn.

8. Chain 1 for double, double in each treble of previous row.

9,10. Like rows 7 and 8. Fasten and break wool.

Join wool in 1st double at other end of work and make the left front in the same manner.

For the back, fasten wool in the 6th double from the inner side of the right front (this allows the space of 5 doubles for top of armhole), chain 3 for 1st treble, make 7 more trebles, then 2 trebles in each of next 2 stitches (center back), 8 trebles (the last treble in the 6th stitch from the inner side of left front), turn. Then work a row of doubles across back, 1 double in each treble of previous row. Then a row of trebles with 2 trebles in each of the 2 stitches at center back, as before, (22 trebles in row). Then a final row of doubles, fasten and break wool.

Fasten wool in 1st stitch at lower edge of right front, 8 doubles (chain 1 for 1st), chain 5, and working into lower edge of back, make 22 doubles, chain 5 and make 8 doubles across lower edge of left front, fasten and break wool. This joins the fronts to the back and forms the armholes.

For the sleeve, fasten wool in 1st stitch of 5 chain at lower edge of armhole, and work 28 trebles around (chain 3 for 1st), and join. For the next round, make a double in each treble of the previous round, and join. Repeat these two rounds three times. Fasten and break wool. Make other sleeve the same.

Work all around jacket and sleeves with a picot edge of: single in every stitch with 3 chain stitches between.

Run a twisted cord of the wool, or a crocheted chain of two strands, over and under the trebles of the 1st row at neck edge. Finish ends of cord with tiny pompons - wind wool around piece of cardboard about an inch wide, take off loops, tie closely in center, cut and clip ends.

Cap

Chain 3 and join.

1. Two doubles in each stitch of chain.

2. Two doubles in each double of previous round.

3. -:- One double in 1st double, 2 doubles in next, and repeat around.

4. -:- One double in each of 2 doubles, 2 doubles in next, and repeat around.

Continue, making 1 more double between increases each round, until work measures 3½ inches across. Then turn and work along front edge of cap:

1. Chain 1 for 1st double and work doubles around to within 12 stitches of the beginning of row, turn.

2. Like 1st row.

3. Chain 5, miss 1 double, treble in next, -:- chain 2, miss 2 doubles, treble in next, repeat from -:- to end of row, turn.

4. -:- Four trebles over 2 chain (chain 3 for 1st treble of row), turn the work sideways and work 4 trebles over treble of previous row, then 1 treble in the 1st of the doubles missed in previous row, 2 trebles in the 2nd double and 1 treble in the same double in which treble of previous row was worked, then turn the work sideways, make 4 trebles over treble as before and repeat from -:-, turn.

5. -:- Chain 3, double over center of 2 chain, chain 3, double over chain at center of group of trebles, and repeat from -:-; across back of cap work a treble in every other double with 2 chain between.

Then the picot edge across back of: -:- chain 3, double over 2 chain, and repeat.

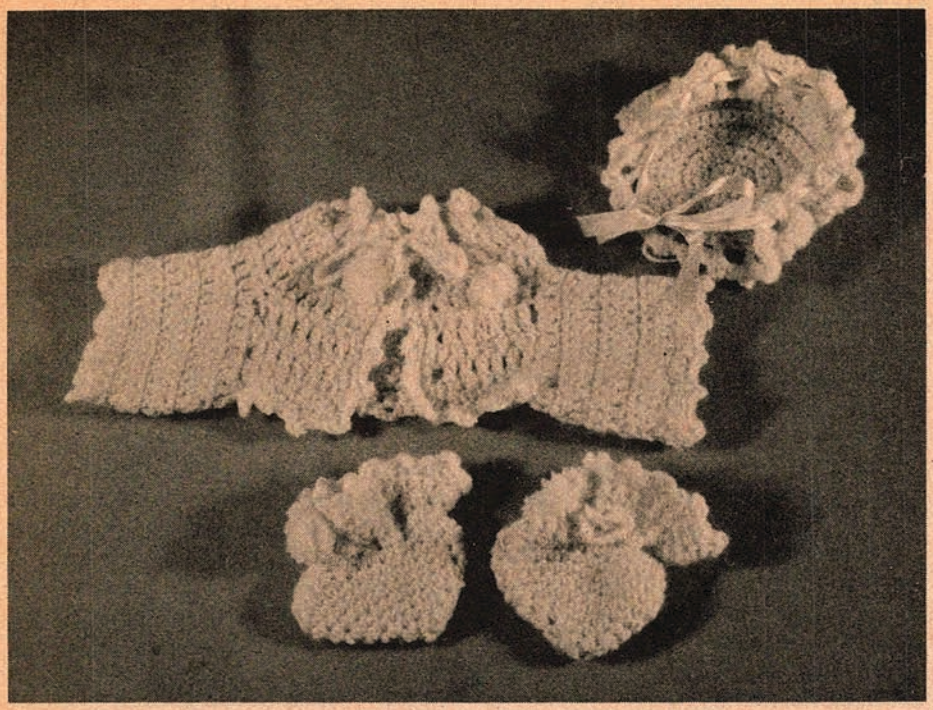
Run ribbon over and under the trebles of the 5th row across back.

Bootees

Chain 25 stitches and join. Work 5 rows in afghan stitch across 6 stitches of the chain for the top of foot. (For afghan stitch insert hook in stitch of chain and draw loop through, repeat the required length, drawing a loop through each chain stitch in turn and keeping all on the needle. This is called working up. For the 2d row, wool over and draw through 1 stitch, -:- over and draw through 2 stitches, and repeat until 1 stitch remains on needle. This is called working off. For the 3d row, insert hook under the 1st of the little bars, draw loop through, and repeat until the original number of stitches are on the needle. Repeat 2d and 3d rows.)

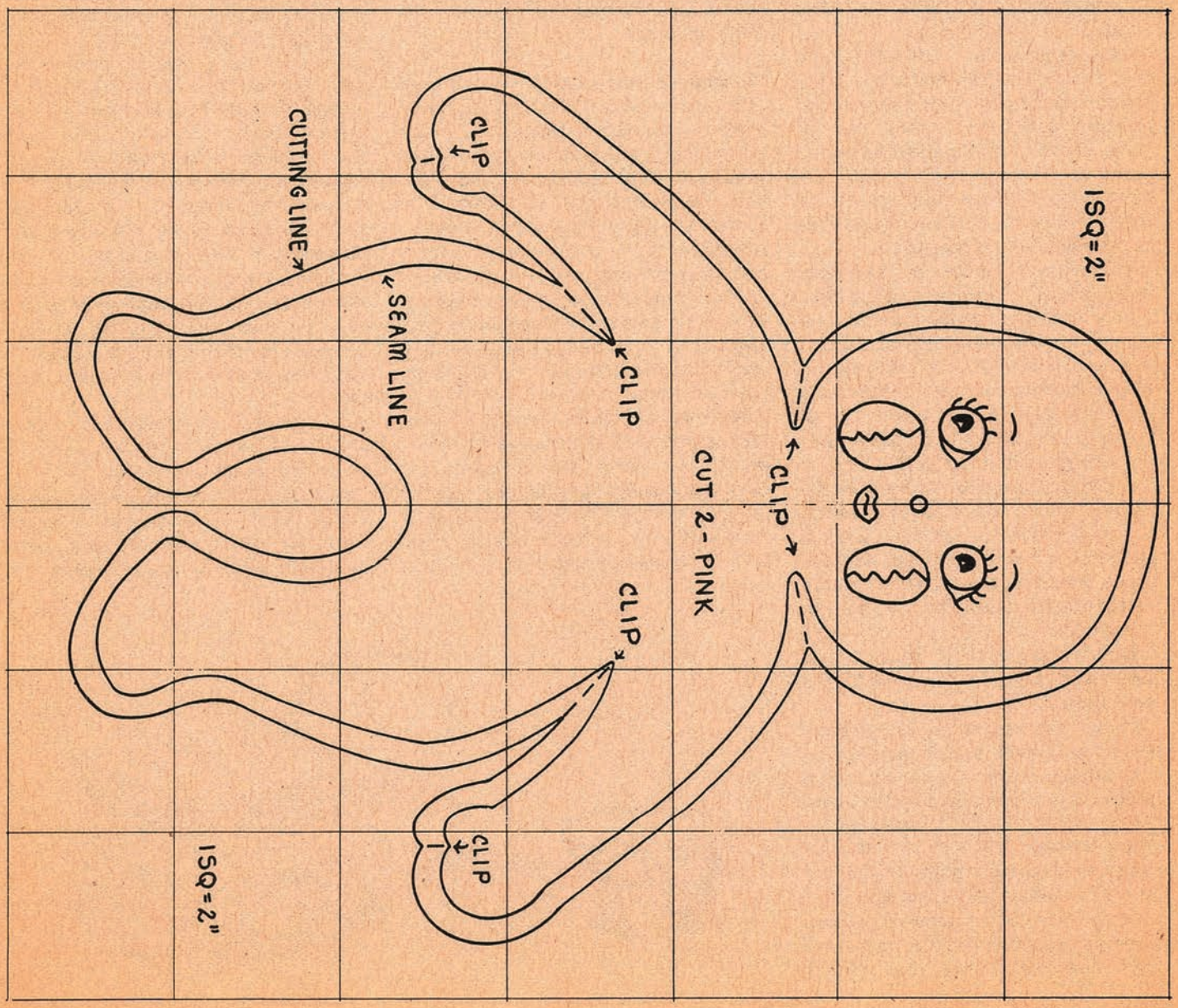
At the toe, slip the hook through first 3 loops and make a double, then through the next 3 loops and make a double, and continue with doubles up the side of the top of foot, along chain, and down other side of top of foot. Continue with rounds of doubles, decreasing at toe in the 2d round 3 times; in the 3d round twice; in the next round decrease at center back; then twice at toe and twice in back until no stitches remain; fasten wool. Make 5 rows of doubles around top.

Make a cord and draw in at top of foot; finish ends with tiny pompons.



BONNET, JACKET & BOOTEES

A full-size pattern for Patty Pinkcheeks is available from Independent Pattern Service, 45 Crown St., Westfield, Mass. 01085. Send 85c plus long, self-addressed envelope.



Colorful Containers for Christmas Goodies

Jams, jellies, candies, salted nuts, cookies and other delectable products of the home kitchen, such as steamed pudding, loaf cake, mince pie, and even the humble doughnut are Christmas gifts eagerly welcomed by bachelor males and females, while to children, big and little, everywhere, such samples of mother's cooking are more to be desired than costly gifts.

If you are one of the thrifty souls who carefully treasure the various shapely tin cans and glass jars which, in one form or another, come into the home almost daily, and are much too good to be thrown away when emptied, you have the means of providing such Christmas goodies with containers quite as decorative as any to be found in specialty food and candy shops, and with very little outlay.

Gay colored lacquers, the kind that dries in half an hour, will completely conceal all the commercial printing, and the tins may then be ornamented with decalcomanias (colored transfers) or simple designs done with the paint brush - a combination of the two processes being especially decorative.

Tall, slender coffee cans are ideal cooky boxes. The large, round tins, such as fancy crackers come in, will comfortably accommodate a small steamed pudding or fruit cake. A square half-pound tea tin is exactly the right size to hold a tumbler of jam or jelly, while any of the smaller tins are excellent for salted nuts.

From the five-and ten may be secured shallow, round boxes of exactly the right size in which to pack a small mince pie, and the handled boxes which come from the same source are ideal for fudge or "brownies."

The metal caps to mayonnaise jars may also be lacquered and decorated.

If you have been wise, you already filled many such small jars during the canning season, but even if you have neglected to do so, there are many fruits and fruit juices available even now. Because of their seasonable coloring, both cranberry and mint jellies are very fitting.

Gifts of this sort serve a double purpose, for after the contents have been removed, the containers will serve for many a useful purpose about the home.

Baskets, too, should not be overlooked, for even the most disreputable becomes very gay and festive when treated with the paint brush. A handled market basket is an admirable container for a gift of rosy-cheeked apples, or oranges, or jars of canned fruit, and if you have kept last season's berry baskets you will find that they are exactly the right size to contain low jelly glasses, filling in the corners with green-paper moss.

Even discarded flowerpots may be pressed in service, rubbed down with steel wool and then paint-decorated. Various sizes may be used for varied purposes, and when emptied of their food contents, they will make ornamental jardinieres or fruit holders.

Wrappings May Also Be Decorative

Before being put into the container provided for them, Christmas pies, cakes and puddings should be neatly wrapped in waxed paper and tied with Christmas ribbons, then surrounded with pretty paper moss - which comes in a variety of colors and is most inexpensive - to keep them in place. Candy and nut boxes should be smoothly lined with the waxed paper, and lace-paper doilies may top the contents of round tins of various sizes.

With the Christmas sweets snugly tucked into their decorative containers, next comes the problem of packing. A most satisfactory way is to wrap the container in tissue and then nest it into a larger box of cardboard, or corrugated board, in the case of glass, packing it in closely with the paper moss. Then the paper box can be wrapped as gayly as you like, or it may itself be decorated.

You can use fancy papers either for wrapping or for covering the box itself. There are usually many perfectly good waste boxes of interesting shape in the house which might be utilized for Christmas purposes were it not for the commercial printing on them. With the aid of a bottle of glue - the best quality - they can be so covered with the Christmas papers as to look like new ones fresh from the shops.

When working with paper, it is a good plan to thin the glue with a little water so that it spreads easily with a brush. Apply it to the box, not the paper, then press the paper smoothly so that there are no wrinkles or air bubbles.

The metallic papers - silver or gold - or even the printed papers patterned in small figures form an excellent background for further decoration with the many delightful colored illustrations to be found in almost any magazine - pictures quite too good to be discarded as waste paper. They should be cut out to the size and shape desired, and applied with a thin coating of glue, then pressed smoothly in place, carefully removing any surplus glue that may ooze out from under the edges.

So you see in dressing up our Christmas packages we are salvaging many waste products.

With an outer wrapping of heavy brown paper, the package is now ready for the mailman, and with very little expenditure of money.

The Containers Shown

Cake or Pudding Holders: A seven-inch flower-pot, lacquered peacock-blue on the outside and French gray on the inside, the inside rim painted with dark red, then connected to the gray with a wavy line of black.
On the band around the outer edge of the flower pot is painted a simple decoration - festoons in three shades of violet alternating with purple, orange and rose, while the little bands between are alternately green and blue outlined with black.
It is a good idea to smooth the surface of the pot with steel wool before applying the paint, particularly if it is an old pot.

Jelly Basket: is an old strawberry basket lacquered French gray. Then, using the tube oil paints, the rim was painted purple, both inside and out, and a simple design painted on the side panels - single flower motifs in yellow and magenta-red with yellow-green centers alternating with cluster motifs having one orange flower and another in a paler magenta, each with green centers. Leaves are yellow-green throughout and all the parts, as well as the clustered lines connecting the motifs with the frame rim are outlined with purple.

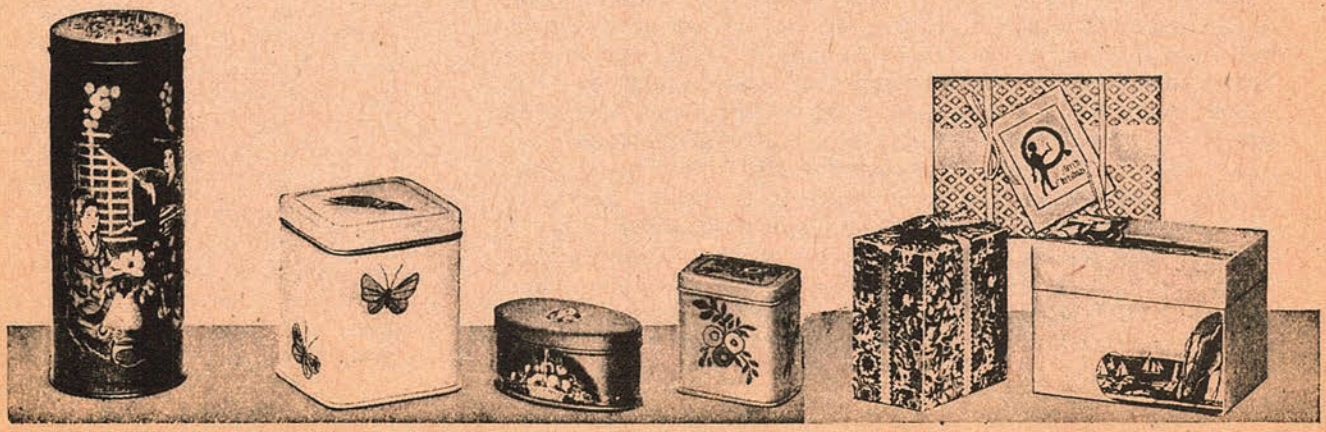
Fruit Basket: With a little paint an ordinary covered market basket may be transformed into a fruit container that will later serve as a decorative picnic basket. This one was given a coat of peacock-blue on the outside, cardinal-red on the inside, while the handles and rims were a lighter red. Then the cover top and the front were ornamented with a colorful design of simple flower forms in shades of red, orange, yellow and green, all the parts outlined with black. Tube oil paints mixed with a little dryer were used for this decoration.

Cooky Tin: A tall, slender coffee can, 8 inches in height by 3 inches in diameter, was given a coat of cardinal-red lacquer, then decorated with decalcomania in Japanese design, having much gold in combination with other colors that blended well with the background. The one on the side measured about 5x6 inches and the small one on the cover 2¾ inches in diameter. Then, to finish, drooping wisterias were painted all around the top of the can, some of them falling over the edge of the picture. The flower clusters were in various shades of mauve, and the leaves in emerald-green, each section made with a single brush stroke. Finally the rim of the cover was painted green, and the narrower band laid along the bottom of the can.
This painted decoration can easily be done in free hand, if you are clever with the paint brush, or it can be traced with the aid of carbon paper, except such parts as overlap the decalcomania. Although very decorative, it can be omitted if you like. If a little dryer is mixed with the tube oil paints, the decoration will be glossy, and dry more quickly.

Jelly Tin: This half-pound tea tin was lacquered India ivory, then decorated with painted butterflies, one on each panel, some yellow and brown, others blue and green, all with brown bodies and veinings and other markings in contrasting colors. The ridge below the cover was coated with emerald-green.

Nut Boxes: A small oval box, 2¼x4 inches, such as mints often come in, lacquered cardinal-red, then decorated with fruit decalcomanias, the side of the cover and the bottom of the box being banded with emerald-green.
Another nut box is a small oblong tin container painted canary yellow. The flowers are hand painted in enamels using a very simple and basic design. Flowers are done in clear colors, pink, rose and light orange. Sprays of leaves are in lime green. With the aid of colored pictures cut from magazines and a few sheets of gold or silver paper, even a discarded paper box may be renewed to live a life of further usefulness.
Even discarded baskets and flower-pots may be pressed into service for Christmas containers.

Who would imagine that this shapely tin bearing a Japanese design was once a coffee tin. The square half-pound tea can is just the right size for a tumbler of jelly. Use the small ones for nuts.



QUILTING Simplicity, Dignity and True Artistry

By Mary Alden Ferguson

The great revival of interest in colonial furniture, and the consequent demand for "antiques" and their reproductions for modern homes, is doubtless responsible in large measure for the renaissance of quilting. If one comes into posession of an old, old four-poster, whether by inheritance or purchase, one naturally longs for a quilted coverlet to match it. And if she hasn't such a wonderful heirloom she is bound to create a "reproduction" with as little delay as possible. Naturally, too, in this case, one is especially anxious to use for it, a genuine old-time quilting design.

Today, quilting is second to none of the old-time home arts that have enjoyed so decided a revival during the last two decades, and is quite as popular as when it made its initial appearance before an enthusiastic newtime audience. More so, indeed; it has gained in favor with the passing years, and its appeal cannot be denied, even though one wished to - which is not at all likely.

Because quilting combines beauty with utility in greater measure than almost any other phase of needle-art, and is so very easy to do, and adapted to so many purposes, its fascination is irresistible. No matter how busy one may be, having undertaken a little tuck-in pillow or pincushion, of plain lines, and carried it to completion, any novice is sure to persist in well-doing - at least so far as quilting is concerned!

Such a coverlet may be of any desired material, sateen, silk, rayon, gingham, muslin or what you will - say one of the delightful patchwork designs now so much in vogue, and also savoring of colonial days.

The technique of quilting is so well understood as to require little or no elaboration. It consists in running the lines of the design with fine stitches, taken entirely through lining, top and the interlining of cotton or wool wadding, drawing the stitches snugly enough to give the raised or embossed effect. Some workers make every third stitch a backstitch, others use the latter stitch throughout. A little experience will show just how tightly to draw the thread, or the proper tension to produce the desired effect; the stitches should sink well into the material. And this is really all there is to the quilting itself - hand-quilting, that is: there are those who advocate the more rapid stitching of the lines on a sewing machine, and the experiment may be given a try-out on a small piece, if desired.

The lines to be quilted should be very lightly traced in order not to show between the tiny stitches; if traced in the usual way the design should be on the lining and the work done on the wrong side, although if the lines are not too heavy, and backstitch or chain-stitch is used for quilting, they may be covered from the right side. There are various old-time methods of applying the design inconspicuously; for straight lines a soft twine was used, coated heavily with chalk or crayon, held tightly in position on the material by one of the quilters, while another picked it up at the center and let it snap back into place, making a clear white line, easily followed and as readily brushed off. A simpler method would be to mark such lines, using a piece of chalk and a yardstick or any straight-edge. Another method was

Continued on page 28

A DESIGN FOR QUILTING

BUTTERFLY NIGHTGOWN

Materials:
Use Royal Society White Cordichet, size 40
Crochet hook No.11

Butterfly

Body: Ch 4, sk 1, 3 sc, turn, 4 sc (2 sc into first, 2 sc into next 2 sts), turn, 5 sc, turn, 6 sc, turn, 2 more rows of 6 sc, turn, 1 row of 5 sc, turn, 4 sc, turn, 3 sc, turn, 2 sc, turn, 3 sc, turn, 4 sc, turn, 5 sc, turn, 6 sc, turn, 7 sc, turn, 8 sc, turn, 9 sc, turn, 10 sc, turn, 11 sc, four more rows of 11 sc, turn, and decrease one st in each row until 2 sc are left, turn, and increase one st in each row until 9 sc, 2 more rows of 9 sc, turn, and decrease until 1 sc. Work around body until center of head 1 sc into each st, ch 17, sk 1. -:- Cotton over needle, insert into st and repeat from -:- three times more, then pull through all loops, 25 sc around ch 17, this makes 1 feeler, make another one the same way, and 1 sc into each st around other side of body.

Daisy: Ch 8, join to ring, 12 sc into ring, join with sl st -:- into first st, 1 sc, 1 hdc, 1 dc, 1 trc, 1 d trc, ch 5, form p, 1 d trc, 1 trc, 1 dc, 1 hdc, 1 sc, sk 1, and repeat from -:- 5 times. Make 1 more daisy for other wing.

Rings: Wind cotton 15 times over tip of little finger, 30 sc into ring, join with sl st, 5 sc, 1 p, repeat this 5 times, join with sl st, make 3 more rings. Into center hole of ring make a lace stitch with the sewing needle. Start at the wrong side, divide hole in 6 parts, make 1 buttonhole st into each part, then draw thread again through each loop, pull hole together, finish off.

Small Wing: Start at the curve between body and tail, 1 sc, ch 5, 1 sc into p of ring, ch 5, 1 sc into next p, ch 6, 1 dc into next p, ch 6, 1 dc into same, ch 6, 1 sc into following p, ch 5, 1 sc into next p, ch 10, 1 sc into next p, ch 5, 1 sc into same st of body, turn, 8 sc around last ch 5, 8 sc around ch 10, ch 5, sk 8 sts of body, 1 sc, ch 5, 1 sc into center between 2 bars, 8 sc around ch 5, 1 sl st into body, 7 sc into each hole around ring, 2 sc into sts of body, turn, 7 sc, 1 p, 5 sc, 1 p, 5 sc, 1 p, 5 sc, 1 p, 3 sc, 1 p, 3 sc, 1 p, 5 sc, 1 p, 5 sc, 19 sc, 1 sc into body, finish off.

Large Wing: Start at left side of body between head and body, ch 7, sk 3, 1 sc, ch 7, sk 4, 1 sc, ch 4, 1 sc into 4th st of small wing. Turn, 6 sc around ch 4, 4 sc around other ch, join into p of ring, 4 sc around same ch, 4 sc around next ch, join to next p of ring, ch 8, 1 sc into next p, turn, 5 sc around ch 8, turn, ch 10, 1 sc into same p, ch 4, 1 sc into next p, join to point of daisy petal, ch 6, 1 sc into next point of petal, turn, 8 sc into loop, 5 sc into next loop, 8 sc into following loop, turn, ch 5, 1 sc into same point, ch 6, 1 sc into next point, ch 10, 1 sc into following point, turn, 6 sc around ch, turn, ch 10, 1 sc into same p, turn, 6 sc around ch, turn, ch 10, 1 sc into same p, turn, 6 sc around ch, turn, ch 6, 1 sc into next point, ch 6, 1 sc into following point, ch 7, 1 sc into the joining between daisy and ring, ch 4, 1 sc into next p, ch 12, turn, 1 sc into the outside point of daisy, 8 sc around ch leading to joining of daisy and ring, 1 sl st into sp, 6 sc around ch, 1 sl st into next sp, 8 sc around next ch, turn, ch 10, 1 sc into same p, turn, 6 sc around ch, ch 3, 1 sc into 7th st of small wing, ch 3, 1 sc into next p of ring, ch 3, 1 sc into beginning of large wing, turn, 4 sc around ch 3, 4 sc around next ch 3, 4 sc around next ch 3, join to p of small wing, 8 sc into each loop around big wing. Into last two loops, 5 sc; 2 sl st into body, turn, 1 sc into each st around wing, at end 1 sc into same p, turn, 5 sc, 1 p, 5 sc, continue around. At end, join with sl st to body. Make 2 more wings for other side of body.

Background

Front: Begin at head between 2 feelers, ch 16, 1 sc into 8th st from hook, ch 5, sk 3, 1 sc, ch 5, sk 3, 1 sc, ch 5, 1 sc into first ch, ch 3, 1 sc into 3rd st after feeler, turn, ch 5, 1 sc into 2nd loop, 3 more loops of ch 5, turn, 4 loops, ch 5, sk 1 st of head, 1 sc, ch 3, 1 sc into first p of wing, turn, ch 5, 1 sc into first loop of ch 5, 4 more loops, turn, 5 loops, ch 3, 1 sc between 2 p, turn, ch 5, 1 sc into first loop of ch 5, 4 more loops, turn, 5 loops, ch 3, 1 sc into next p, turn, ch 3, 1 sc into first loop of ch 5, 4 more

Continued on page 28

COLLECTORS' CORNER

Every Good Little Girl
Wants a
Shirley Temple
Doll

1935

A most useful little implement which every woman who sews will appreciate. It pulls threads; for hemstitching, drawn work, handkerchiefs, towels, table linen, bed spreads, pulling canvas out of cross stitch work, machine stitching, etc.

Something Different for Xmas

Get a PULLSFOR-U THREAD PULLER TRADE MARK

Thread Puller

For Her Work Basket

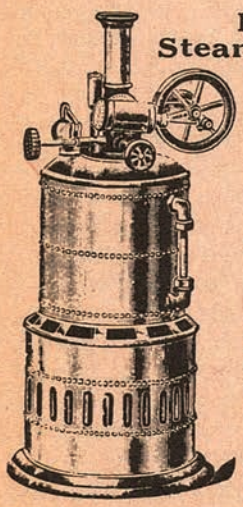
1922

Elegant Bag-Top

1919

Some of the most interesting collectors' items were once given away as advertising premiums. Wouldn't you like to own some of these?

Boys' Steam Engine



WITH steam up and wheel a-turning, a boy has a toy that can't fail to amuse and instruct. The Weeden engine, shown here is one of the most powerful toy engines made. It is modeled after the common "donkey" engines and has fly-wheel with pulley, safety-valve, whistle, shut off, and glass water-gauge to indicate the amount of water in the boiler. It stands nine inches high and is designed for running such toy machinery as a buzz-saw, tackle, etc. Many principles of engineering are thus taught in a practical way which may easily develop, in the young mind, a taste for a life's vocation. Each engine is thoroughly tested and fully warranted. Full directions for operating are included.

1925

Banjo Ukulele

A real musical instrument

1928

Complete Crochet Outfit

No. 6245. It is safe to say that no crochet-set ever introduced has given greater satisfaction than our combination outfit No. 6245. Holder for Crochet-Cotton is the most practical devised. From an adjustable bracelet which is slipped on over the wrist a spindle with a celluloid disk depends. On this disk the crochet-cotton is held in such a manner that the thread runs off smoothly as you crochet. Made entirely of white celluloid. Very light. **Three Needles**—large, medium, and small size—enclosed in a wooden holder, and a **Ball** of medium-size **crochet-cotton**, are also included.

1919

Continued from page 26

loops, turn, 4 loops, ch 3, 1 sc between 2 p, ch 3, 1 sc into p, turn, ch 5, 1 sc into first loop of ch 5, 3 more loops, turn, 4 loops, ch 3, 1 sc between 2 p, ch 3, 1 sc into p, turn, ch 5, 1 sc into first loop of ch 5, 3 more loops, turn, 3 loops, ch 3, 1 sc into last loop, ch 3, 1 sc between 2 p, ch 3, 1 sc into next p, turn, ch 3, 1 sc into first loop made of ch 3, ch 5, 3 more loops, turn, 3 loops, ch 3, 1 sc between p, ch 3, 1 sc into p, turn, ch 3, 1 sc into first loop of ch 5, 2 more loops, turn, 2 loops, ch 3, 1 sc between 2 p, ch 3, 1 sc into p, turn, ch 3, 1 sc into loop of ch 5, 1 loop, turn, 2 loops, ch 3, 1 sc between p, ch 3, 1 sc into p, turn, ch 3, 1 sc into first loop of ch 5, 1 loop, turn, 2 loops, ch 3, 1 sc between p, ch 3, 1 sc into next p, turn, 2 loops, turn.

Ch 5, 1 sc bet. 2p, 2 loops, ch 5, 1 sc into same p, ch 5, 1 sc between p, ch 5, 1 sc into next p, ch 5, 1 sc into next p, turn, 7 loops of ch 5, turn, 2 more rows of 7 loops, turn, 1 row of 6 loops, ch 3, 1 sc into last loop, turn, ch 5, 1 sc into first loop of ch 5, 5 more loops, turn, 3 loops, 5 dc into next sc (this forms a shell), 1 sc into next loop, 2 more loops, turn, 6 loops, turn, 2 loops, 1 shell, 1 loop, 1 shell, 1 loop, turn, 6 loops, turn, 1 loop, 1 shell, 1 loop, 1 shell, 1 loop, 1 shell, turn, 6 loops, turn, 2 loops, 1 shell, 1 loop, 1 shell, 1 loop, turn, 6 loops, turn, 3 loops, 1 shell, 2 loops, turn, 4 more rows of 6 loops, turn, ch 3, 1 sc into first loop, 5 more loops, turn, 5 loops, turn, ch 3, 1 sc into first loop, 4 more loops, turn, 4 loops, turn, ch 3, 1 sc into first loop, 3 more loops, turn, 3 loops, turn, ch 3, 1 sc into first loop, 2 more loops, turn, 2 loops, turn, ch 3, 1 sc into first loop, 1 more loop, finish off.

Side: Start at short end of band, 5 loops of ch 5 into loops, turn, 1 row of 5 loops, turn, -:- 2 loops, 1 shell, 2 loops, turn, 5 loops, turn, 1 loop, 1 shell, 1 loop, 1 shell, 1 loop, turn, 5 loops, turn, 2 loops, 1 shell, 2 loops, turn, 3 more rows of 5 loops, repeat from -:- twice more, turn, 2 loops, 1 shell, 2 loops, turn, 5 loops, ch 5, 1 sc into same, turn, 2 loops, 1 shell, 1 loop, 1 shell, 1 loop, turn, 6 loops, turn, 3 loops, 1 shell, 2 loops, turn, 3 rows of 6 loops, turn, 3 loops, 1 shell, 2 loops, turn, 6 loops, ch 5, 1 sc into same, turn, 3 loops, 1 shell, 1 loop, 1 shell, 1 loop, turn, 7 loops, turn, 4 loops, 1 shell, 2 loops, turn, 3 more rows of 7 loops, turn, 4 loops, 1 shell, 2 loops, turn, 7 loops, ch 5, 1 sc into same. Turn, 4 loops, 1 shell, 1 loop, 1 shell, 1 loop, turn, 8 loops, turn, 5 loops, 1 shell, 2 loops, turn, 8 loops, ch 5, 1 sc into same, turn, 3 loops, 1 shell, 5 loops, turn, 9 loops, turn, 2 loops, 1 shell, 1 loop, 1 shell, 1 loop, 1 shell, 2 loops, turn, 9 loops, ch 5, 1 sc into same, turn, 2 loops, 1 shell, 1 loop, 1 shell, 1 loop, 1 shell, 1 loop, 1 shell, 1 loop, turn, 9 loops, ch 3, 1 sc into last loop, turn, ch 5, 1 sc into first loop of ch 5, 1 loop, 1 shell, 1 loop, 1 shell, 1 loop, 1 shell, 2 loops, turn, 8 loops, ch 3, 1 sc into last loop, turn, 2 loops, 1 shell, 5 loops, turn, 8 loops, turn, 5 loops, 1 shell, 2 loops, turn, 8 loops, turn, 3 loops, 1 shell, 1 loop, 1 shell, 1 loop, turn, 7 loops, turn, 3 loops, 1 shell, 2 loops, turn, 6 loops, turn, two rows of 5 loops, -:- turn, 2 loops, 1 shell, 2 loops, turn, 5 loops, turn, 1 loop, 1 shell, 1 loop, 1 shell, 1 loop, turn, 5 loops, turn, 2 loops, 1 shell, 2 loops, turn, 3 rows of 5 loops, repeat once more from -:-. Finish off.

Back: Work at inside across band, two rows of 5 loops, and then repeat again between last -:-:- 7 times. This forms the back of yoke. For front and side of other half of yoke, begin again at feeler, and join to back. At inside of yoke, 4 sc into each loop all around, 1 more row of 1 sc into each st, at corners, sk 3 sts.

Beading: Ch 8, cotton around needle, insert into 3rd ch, cotton around needle, sk 2, work off all loops 2 at a time, ch 2, sk 2, 1 trc, pull through 2 loops, sk 2, 1 dc, work off all loops, 2 at a time, ch 2, 1 dc into center of spokes. This forms a cross. Ch 2, and repeat this all around. At corners sk 6 sts, join to beginning with sl st, 1 row of 3 sc into each space, join with sl st, 6 sc, turn, ch 6, sk 3, 1 sc, turn, 3 sc, 1 p, 2 sc, 1 p, 2 sc, 1 p, 3 sc all into loop -:- 6 sc, turn, ch 6, sk 3, 1 sc, turn, 3 sc, ch 1, join to p, ch 1, finish p, 2 sc, 1 p, 2 sc, 1 p, 3 sc into same loop, repeat from -:- all around. At corners sk 3, 1 dc, sk 3.

Outside Edge: Begin at large wing, 4 sc into each loop, 8 sc into all points. Continue until next large wing is reached, 2 sl sts into wing. Turn, 1 row of 1 sc into each st, 2 sl sts into wing, turn, 5 sc, 1 p, 5 sc all around. Finish off.

Sleeves

Make sleeve bands like back of yoke, finish one edge like the inside of yoke, the other edge like outside edge of yoke. Make bands any desired length.

Continued from page 24

to trace the design on tissue-paper, basting this on the material, working through it and tearing it away after the quilting was completed. Most of us, however, prefer the new-time fashion of having the design on the lining and working from the back; there is little, if any, difference in the effect.

Small pieces, pillow covers, crib or carriage spreads, and others, are easily managed without putting in a frame, although many prefer to do this; in any case, however, the lining, interlining and top must be evenly placed and thoroughly basted - at the edge, from corner to corner and side to side; indeed, the more basting you do the better, as this keeps any part of the work from slipping and enables you to do the quilting quickly and easily. A bedspread or coverlet, puff or comfortable, really belongs in the "frame-work" class, although if well basted such a piece may be very creditably done if laid on a large table.

"Let's Play" as the children do, that we are at a quilting party in the long ago - or making ready for such a party. First, the lining of the quilt-to-be is whipped to the frame, the bars of which are closely wound with strips of cloth and clamped at the corners; many of the old-time frames had holes bored at short intervals along the edge, and wooden pegs to be put through matching holes. Then, when the lining is stretched as tightly as possible the wadding is spread evenly over it and covered with the top, which is also fastened to the frame, and we are ready for the quilting. While the preliminary basting is not so necessary as for the small pieces to be held in the hand, it is well to take a few precautionary measures of the sort. As the work proceeds the completed portion is rolled over the side bars to bring another part within reach of the quilters - and so on until they clasp hands in congratulation across the finished work. Prepared as directed, the quilting may be done either from front or back - the latter, of course, if the design is on the lining, the former, if preferred, in case some other method is employed to produce outlines readily covered or brushed away.

Courtesy of Palmer Bros., A Quilting Design of the Olden Time

Fashion Through the Years

Featuring Little Girls

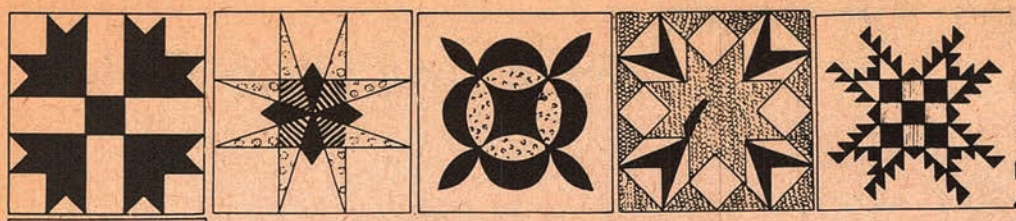
1873

1914

1906

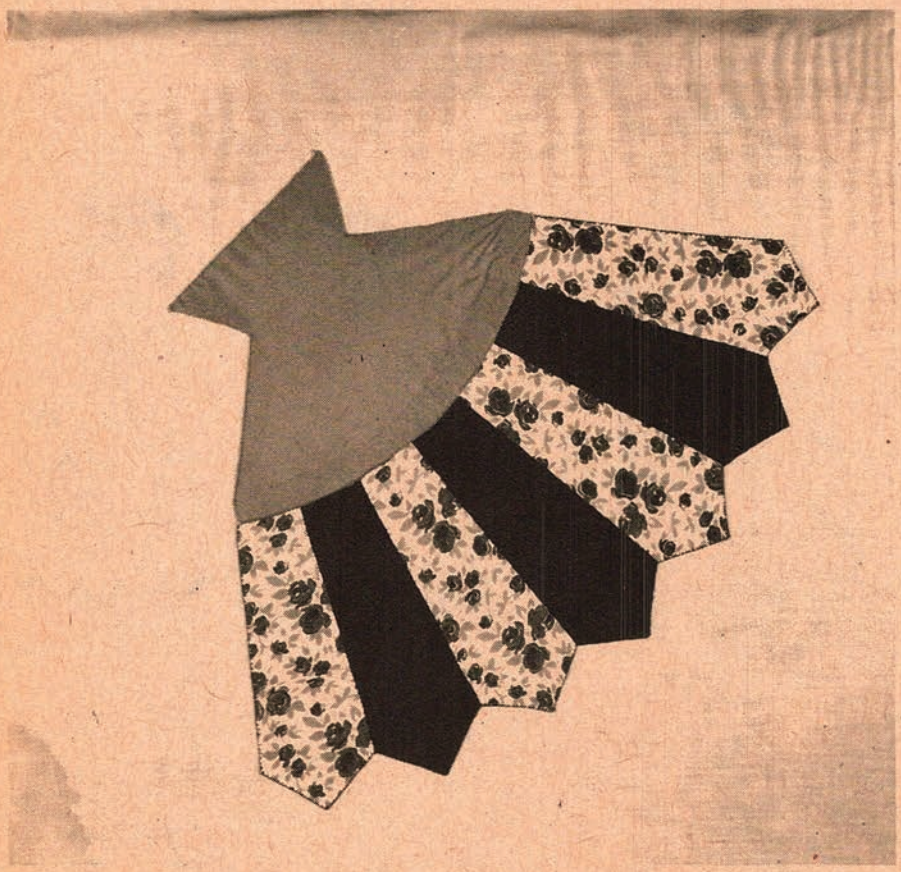
1920

1930



The Library of American Quilt Patterns

by Pauline Welton Rodgers



DOBBIN'S FAN

In the middle 1700's, a large Italian family emigrated from Europe to settle in the city of New York. A few years later a child was born, and when she approached the age of 18 years, during the era of 1802, a Bride's Album Quilt, which contained 49 different appliqued blocks, was presented to her by friends and relatives. Fifty years passed, then her entire family decided to leave the crowded city to join the adventurers who were thronging westward toward the gold fields of California. At this time, the Bride's quilt was still in use, and was used en route over desert and plain to cover this now elderly woman's grandchildren as they slept between the wheels of their Conestoga wagon. In later years, the worn-out, frayed quilt was passed on to the family horse. Sadie, one of the grandchildren, while in her early teens, copied her favorite design from the tattered quilt, then proceeded to name it "Dobbin's Fan", after the horse. Thus is the brief history of this pattern, when 94 year-old Sadie chose to pass it on to me.

In the creation of my own sample block, I used a predominantly red-flowered print fabric, with matching red solid, and a green that would match, as closely as possible, the green in the print.

Diagram No.1 shows one fan block, surrounded by 4 flowered print triangles.

Diagram No.2 represents a completed quilt, with 3 borders, measuring 108 by 108 inches square. There are nine 20x20-inch square fan blocks, for a total of 36 flowered fan units; 27 solid-colored fan units; and 9 fan bases in a second solid color. There are four 20x20-inch square flowered blocks; eight 20x20x28-inch flowered side triangles, as represented by Diagram No.3; and four 14x14x20-inch flowered corner triangles, as represented by Diagram No.4. There are 12 border strips, each strip measuring 4 inches wide, by 84 inches long. There are 4 flowered border strips, and 8 solid-colored border strips. In each corner of the borders are 4 nine-patch blocks. Each tiny block measures 4x4 inches square. There are 20 flowered 4x4 inch squares, and 16 solid-colored 4x4 inch squares. For yardages, you will need to obtain 45-inch wide fabrics. You will need 2½ yards of

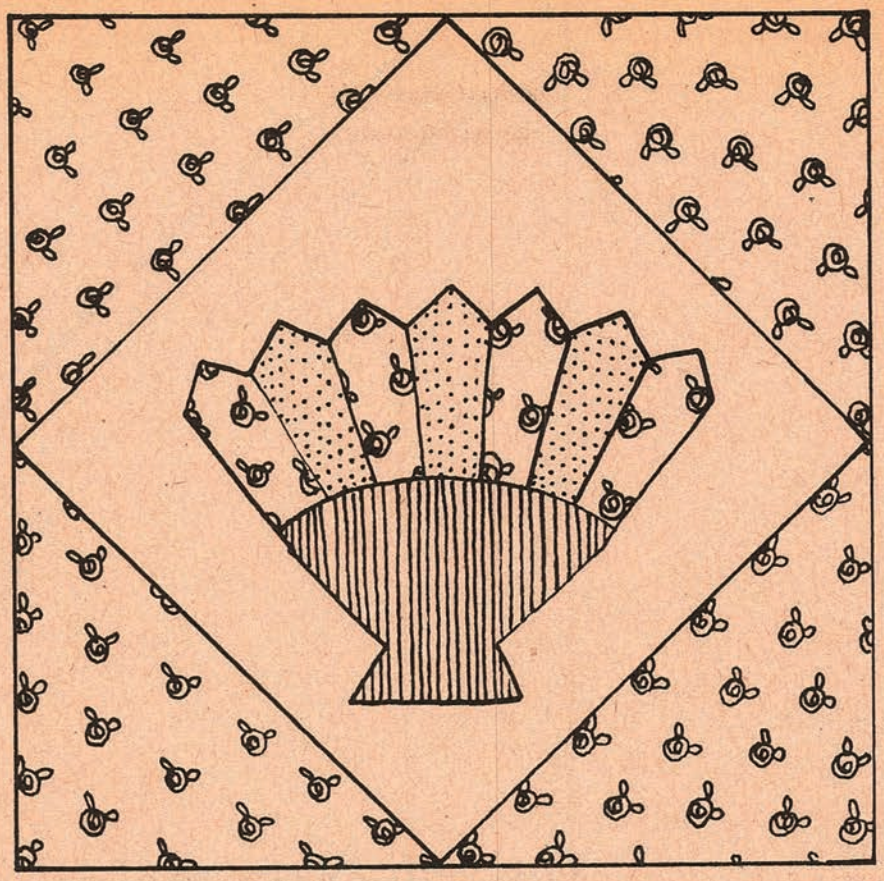
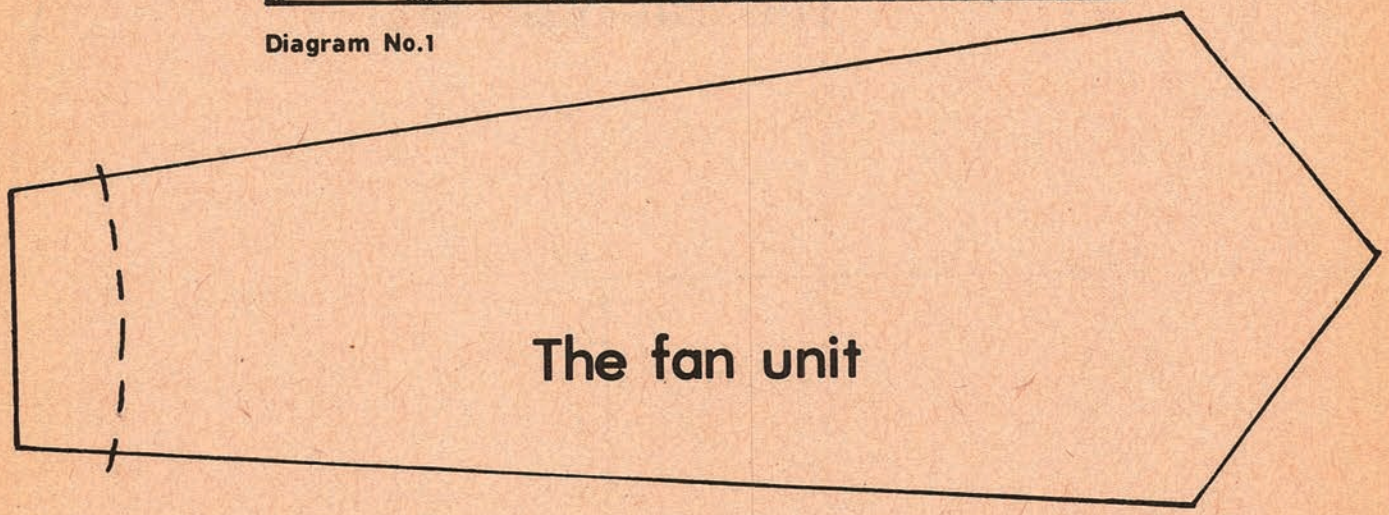


Diagram No.1



white for the appliqued blocks; 7½ yards of a flowered print for the fan units, borders, nine-patch blocks, and triangles; 4 yards of a solid, matching colored fabric for the fan units, and the border; and 2 yards of a green, or second solid-colored fabric for the fan bases. The yardages quoted above include the extra amounts needed for ¼-inch seam allowances. When setting your blocks and borders together, refer often to the Diagram as featured.

Diagram No.7 is a representation of how you can make another entirely different quilt, based on the use of the Dobbin's Fan pattern. The entire quilt top, without a border, will measure 80x80 inches square. The center block measures 40x40 inches square; side triangles surrounding the center block in a flowered print, represented by Diagram No.6, measure 28x28x40 inches; and the large white, corner triangles, as represented by Diagram No.5, measure 40x40x54 inches. There are 8 flowered fan bases; 24 of one solid-colored fabric for the fan units; and 32 of a second solid-colored fabric for the balance of the fan units. You will need 3 yards of 45 inch wide, white fabric (or use a bed sheet); 2 yards of a 45 inch wide, flowered print fabric, for the center triangles and fan bases; 2 yards of one solid for the fan units; and 1½ yards of a second solid for the balance of the fan units. For the borders, you can employ the one featured in Diagram No.2, using 3 yards each, for each colored fabric you choose to use. But in this case, your border stripe will measure 4 inches wide by 80 inches long, then add your little nine patch blocks.

The five quilting designs, featured in Diagram No.7, are obtainable for $2.50 postpaid. Send check or money order to address given below.

Pauline Welton Rodgers, The Library Of American Quilt Patterns, Post Office Box 1752, Silver City, New Mexico 88061

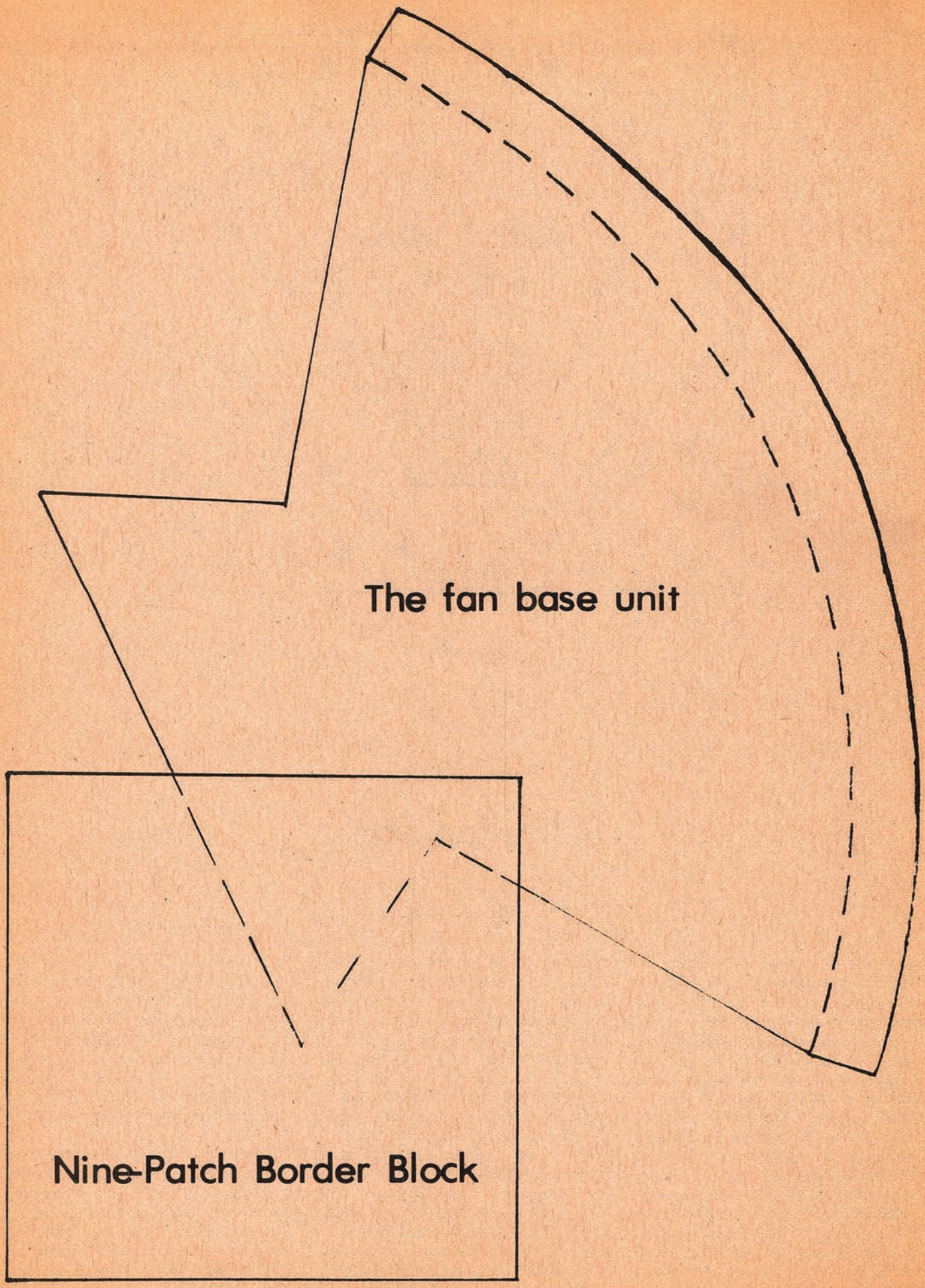

The fan base unit
Nine-Patch Border Block

Diagram No.2

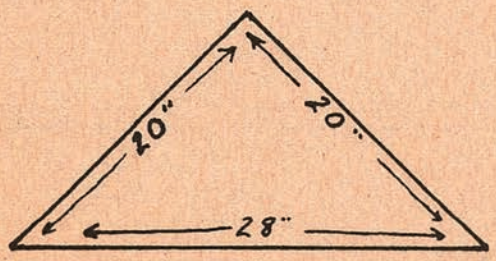


Diagram No.3

Diagram No.4

Diagram No.7

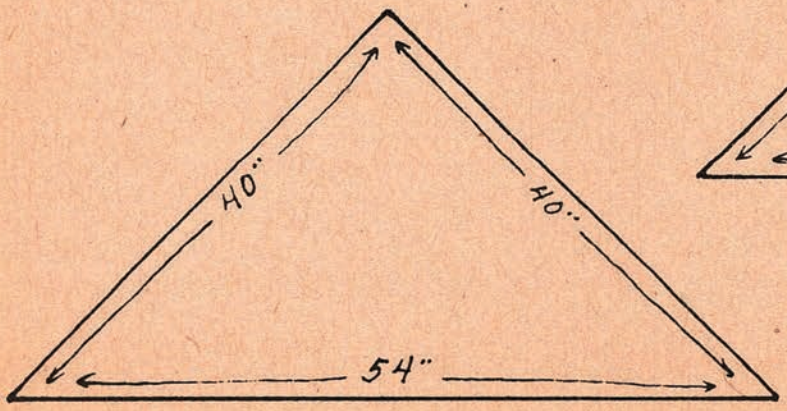


Diagram No.5

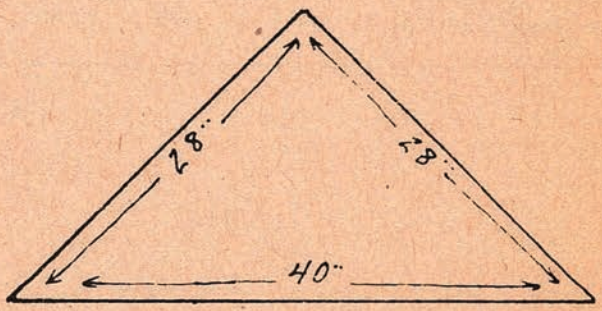


Diagram No.6

? " ? " " ? " " ?
"Query & Quote "

If there is a machine being manufactured for the home knitting of socks, I would like to know about it. When I was a girl, my grandfather had one that clamped onto a table. It was in the form of an upright cylinder with the needles going up and down inside. I have seen a toy one made by Mattel, on the same principle.
Margaret G. Ibach, Box 575, Republic, Wash. 99166

I was delighted when I received the March issue of Olde Time Needlework Patterns yesterday, to find a very clear illustration of the "Thumbless Mitt" on page 47. These were known as "Wristlets" during the First World War, and I learned to knit on them. I've made hundreds of pairs since then, and they are good sellers even today, at Folk Festivals, etc. Men use them to go hunting, mailmen and delivery men all find them useful. One of my grandsons has a red, white and blue pair to go sledding; a native-born German woman told me that in Germany women use them when they hang up wash. When I make them, I prefer to make them with 4 needles, avoiding the seam.

There was also a shorter version (about 6"), used today as replacement cuffs on jackets, sweaters, etc. In my mother's day, they were known as pulse warmers, and she told me they were quite the thing to make for a girl's best boyfriend. (I remember my uncle's pair, made of brilliant green variegated yarn.)
P.H. Angstadt, Box 141, Reinholds, Pa. 17569

I am interested in crochet patterns, especially such things as hats, caps, stoles, sweaters, etc., for both adults and children. I have many older crochet patterns I could share, but it is my understanding that the magazine cannot use copies made on a copy machine. Is this correct? As I do not wish to take any chances of losing my patterns, I do not wish to send the books,
Mrs. F.A. Pelletier, 1375 W. 14th Ave., Albany, Oregon 97321

Mrs. Pelletier's question is one that has been asked by a number of our readers, so perhaps we had better clarify it if possible. There is no reason we cannot use directions which have been copied off on a copy machine, so long as they are clear, since everything has to be set in type anyway. The difficulty comes with the illustrations. Photocopies of photographs just do not reproduce well enough. However, if you have made an article from old directions, and can send us a snapshot of the article along with the photocopied directions, that would be ideal.

Directions without an illustration of some sort are of little use; most people like to be able to see what the finished article is supposed to look like. Therefore, if you are responding to someone's specific request, a photocopy sent to the individual would no doubt be greatly appreciated. Anything sent to this magazine for publication should include a very clear illustration. This can be either an actual handwork sample, a black and white photograph, or the original publication, provided it is old enough to be in the public domain. We cannot take the responsibility for the safe return of treasured old patterns, and therefore must ask that you do not send anything unless you really want to part with it.

I was amused by the editorial in the May issue of Olde Time Needlework, concerning corset laces. My sister and I do wear corsets with laces, and I have found that white shoelaces make an acceptable substitute. I presume these could also be used for the hot dish mats.

I am interested in old-time lace. My mother crocheted on coronation braid. My aunt used to do Battenberg lace. I remember both of them doing Teneriffe. On checked material, they made spider web designs and this was made into pillows with wide ruffles.

Hope the white shoelace idea will help someone.
Hazel M. Herbert, 615 North St., Howell, Mich. 48843

I'm hoping Query & Quote readers can find me the following patterns. They are very old, and I had them but loaned them out. However, I keep a list of all my patterns with their descriptions. Laura Wheeler put out these five: No.599 Leaf design doily (15x32") in No.30 cotton; No.883 Filet crochet and Spider Web chair set; No.872 Cluny Lace doilies; No.863 Chair Set, spider webs with leaves crocheted on afterwards; No.967, two doilies that resemble seashells and can be used as chair backs and arm pieces because one is large and one is small. No.7363 (put out by Family Circle), Pineapple and mesh doily.

I have a large group of patterns and will exchange some of mine for these 6, if they can be found.
Mrs. Karen Smith, 3313 Southern Ave., Baltimore, Md. 21214

Isn't it nice to have the Tower Press magazines where people help people? I thought I'd write in the hope that someone could help me find a crocheted oblong tablecloth. I'm also having trouble finding the old-time clothespins. Does anyone know where I could order them? The craft stores around here tell me you can't get them anymore. I also would like some patterns for small crocheted items, including flowers of all kinds and things that could be used on the Christmas tree.
Nell Odom, 1225 Vinewood Dr., Seffner, Fla. 33584

The following information may be helpful. First, a lady in Augusta, Ga. was asking for No.50 and No.70 crochet thread. No.70 is tatting cotton, and can be purchased from **Lee Wards, Inc., Elgin, Ill.** Also, we have a needlecraft shop here in town that carries that fine a thread. It is called: **Needlecraft Shop, 215 W. Shawnee St., Tecumseh, Mi. 49286.** The proprietor is very helpful.

I am interested in collecting old crochet patterns, especially filet. If anyone has any to send, I would appreciate any received. I have a crocheted fish pattern for a cake of soap, chair set patterns for Birds and also Flower Basket in filet. I also have some round tablecloth patterns and one for a tea cozy. If the ladies who wanted these things will write to me, we can arrange a trade.
Mrs. R. Morley, 711 Ternes Road, Tecumseh, Mich. 49286

"From Afar". A scene in poster effect from the beloved Christmas story.

"FROM AFAR"

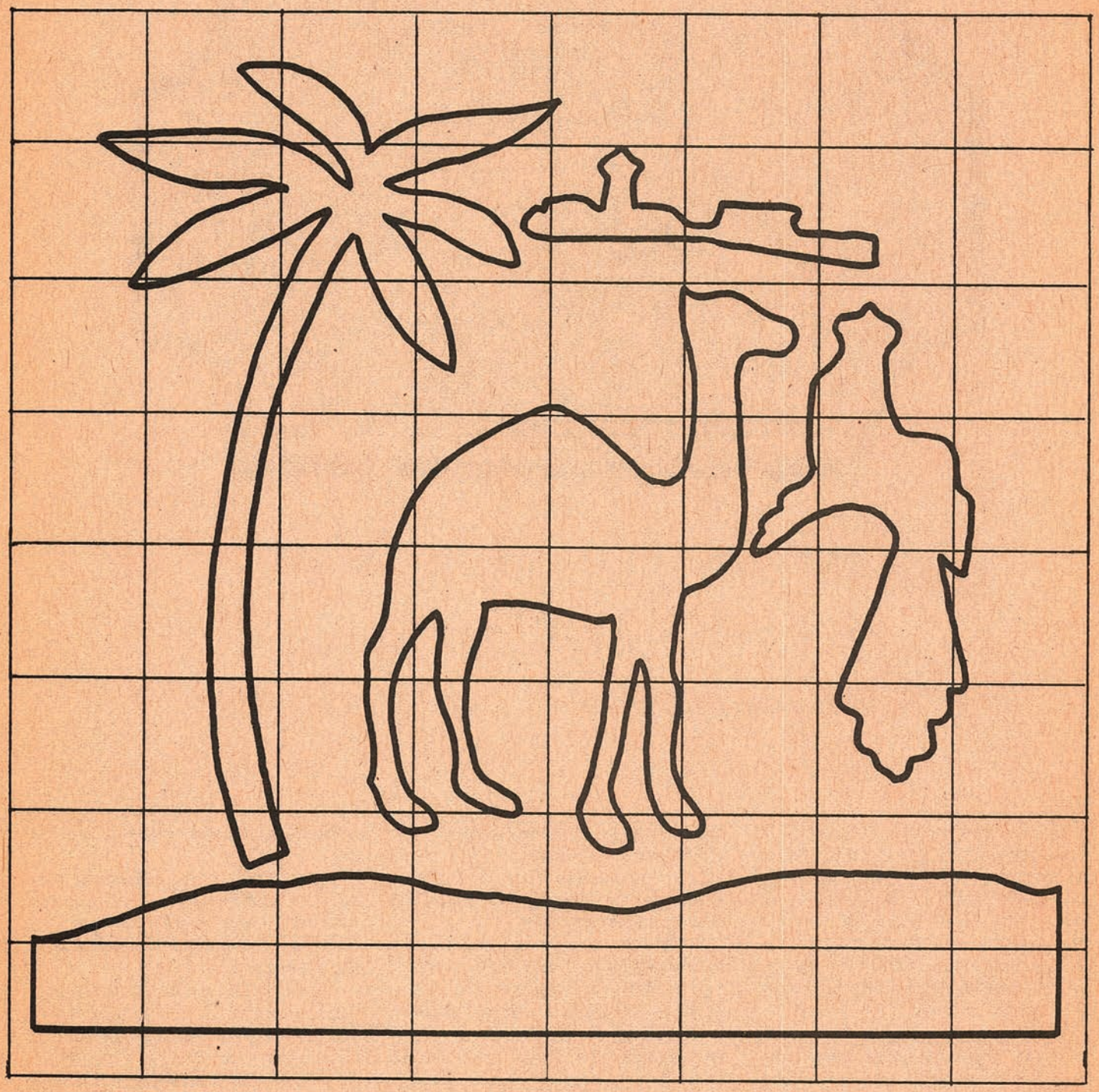
(Christmas Wall Hanging)

The scene from the Christmas story may be used as a nice spot of color for the wall, or as a pillow top in a child's room. The whole thing is a poster effect, amazingly effective for such simple handling, and could be made by junior girls in any class group.

First we work the gold stars in double cross-stitch on the deep, night-blue sky. Then we cut out the black felt silhouettes, the palm tree, the camel, the little town of Bethlehem, and the red felt silhouette of one who "journeyed afar". These are applied to the background with blind stitch, which if taken well under the edge of the felt, leaves a sharp clean cut edge. Then we cut out the strip of sand colored material, which represents the foreground, a quarter inch beyond the outline, turn it in to the line and blind-stitch it down.

The panel is finished nicely by lining it with the blue material and binding the edges with wide black bias-fold. If you are using it for a pillow top, bind back and front together with the black bias-fold.

1 SQ. = 2"



SIZE 16x16"

An Attractive Mat in Filet-Crochet

DESIGNED BY MARY CARD

For a chair-back, tray-cover, occasional doily or place mat for an all-lace luncheon set nothing could be lovelier than the twelve by eighteen inch filet piece illustrated. Mercerized crochet cotton No.60 in ecru shade was used for the model; white would be especially nice if for a table set or tray.

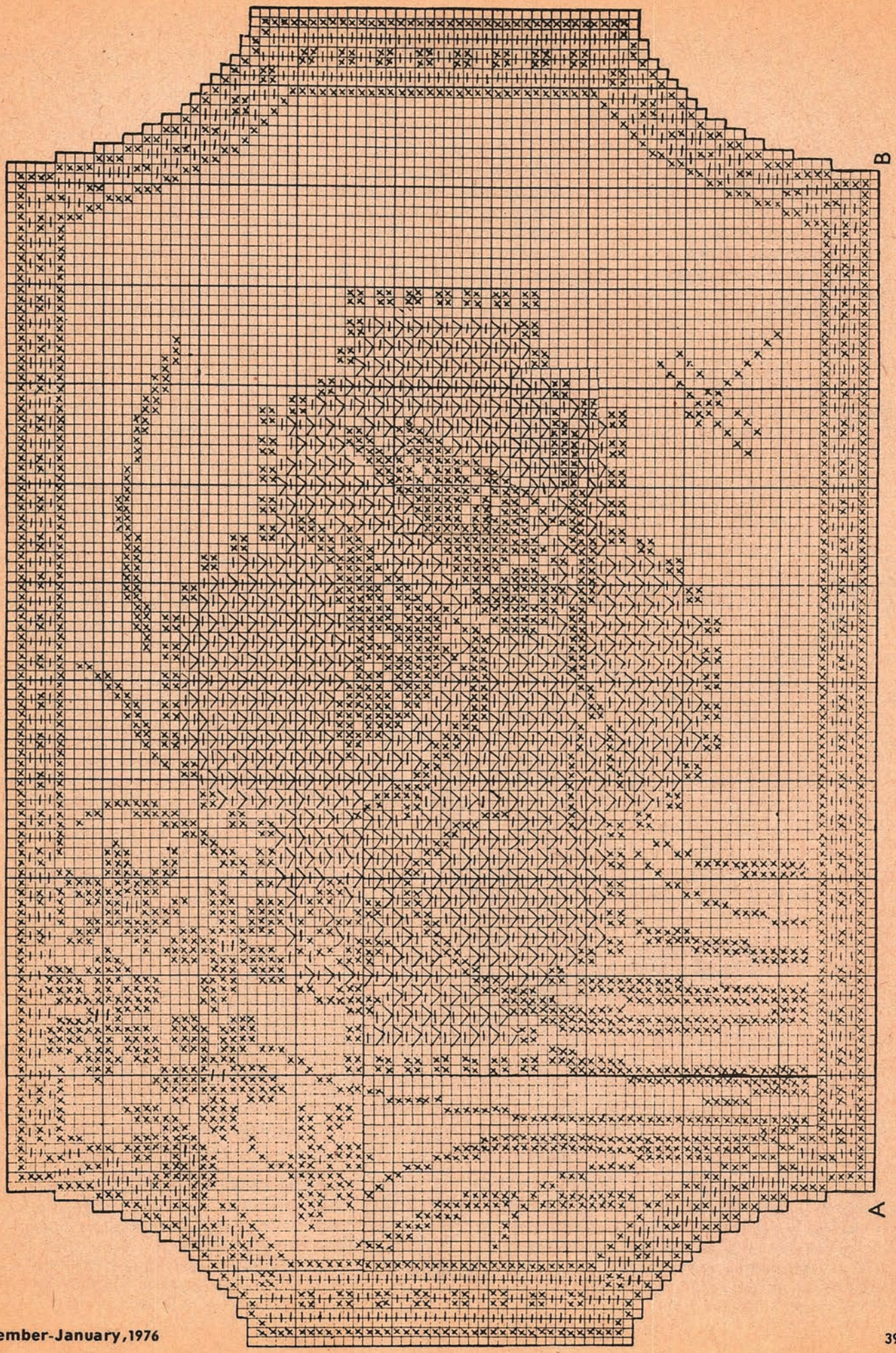
Use the chart as a guide in making the mat: The open squares are spaces made by chain 2, miss 2 stitches, treble in next; the crosses indicate groups of trebles - 4 trebles to one cross, 7 trebles to two crosses, 10 to three crosses; the short straight line drawn across two spaces indicates a bar of ch 5, miss 5 stitches, treble in next; the V formed by two oblique lines indicates a close lacet, made by chain 3, miss 2, double in next st, chain 3, miss 2, treble in next.

Begin at the lower edge (A-B) with a chain of 318 stitches, miss 8 stitches, treble in next for 1st space, 103 more spaces on chain.

Widenings are necessary in the first part of the work and narrowings in the last. To widen one space at the beginning of a row, ch 7, treble in 8th stitch from needle; to widen two spaces, chain 10, treble in 8th stitch from needle, chain 2, miss 2, treble in next; three spaces require a chain of 13 stitches, and four spaces require 16 chain. To add one space at the end of a row where there is nothing to work into, chain 2, triple treble (thread over 3 times) into the same stitch that last treble was taken into; to add other spaces, chain 2 and put triple treble into middle twist of previous triple treble.

To narrow at the beginning of a row, slip stitch over the required number of spaces. At the end of a row the narrowing spaces should be left unworked.

For the edge finishing the piece: Begin at upper corner and in corner space put (4 trebles, picot of chain 6, slip stitch in last treble, 4 trebles), 3 trebles in each space along this edge with a picot after each 9th treble; make next corner as before. Along the curve make trebles in spaces in the following order, (always making a picot after every 9th treble): 3, 3, 3, 2, 5, 3, 3, 2, 5, 3, (2, 5) 4 times, (5 in each) 5 times 2, 5, 2, 3, corner. Use these figures for the corresponding spaces of other curves.


B
A

SHADOW QUILTING CUSHIONS

"And what on earth is shadow-quilting?" do you ask? The answer to that is that it's a perfectly charming and extremely dainty variation of the more familiar sort we know and have been using so widely.

The foundation material for these little cushions may very well be sateen in a pastel shade, and upon this is embroidered with wools the chosen design. This is now covered with a single thickness of white organdy, and the two fabrics are quilted together with three threads of self-color stranded floss. The quilting stitches are almost more like darning stitches than running-, since they tend to be longer on the upper side of the fabric than on the reverse. A sateen back and a corded piping finishes the cushion.

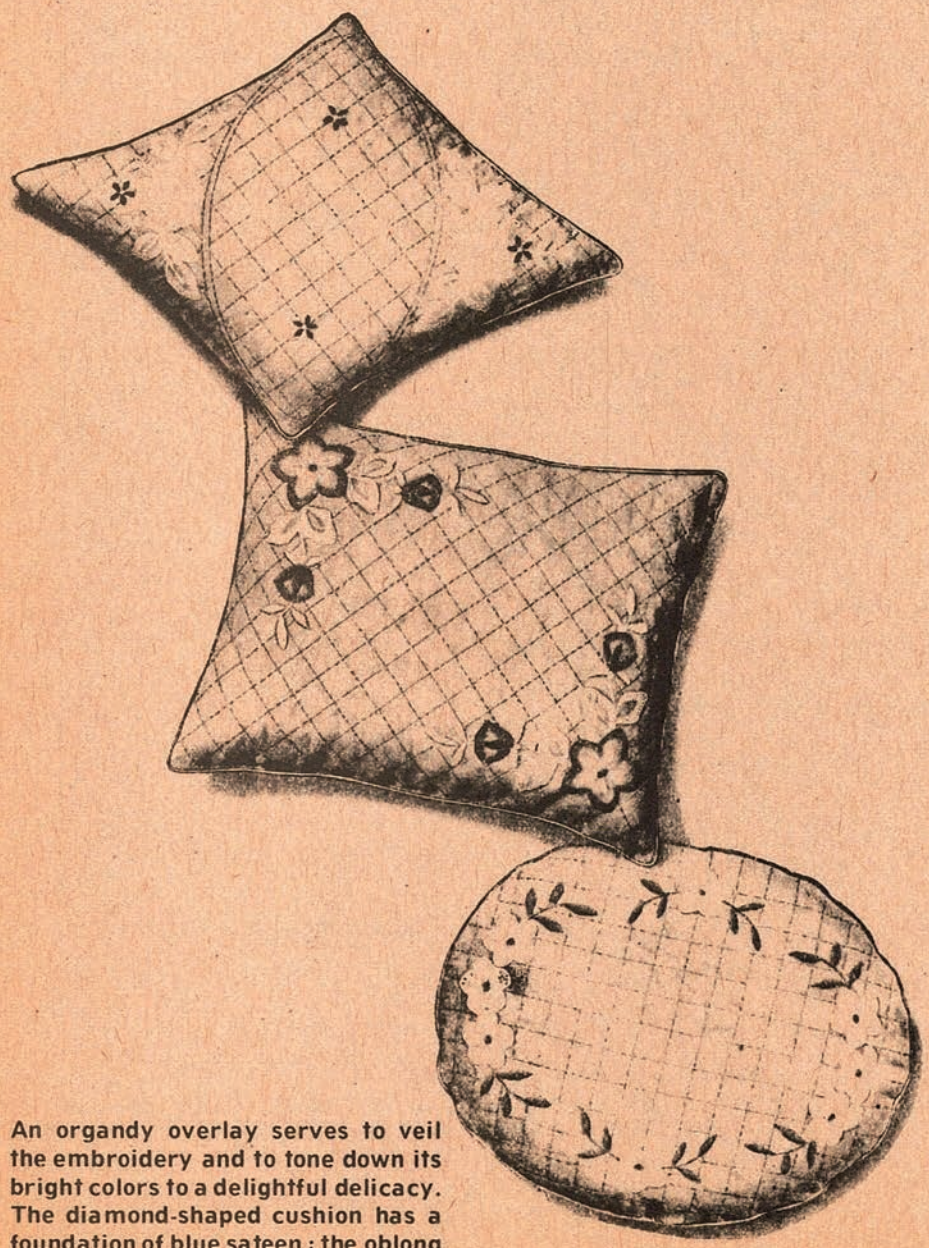
The work is the same on all the cushions. The simplest of stitches are used, and the yarns work up very quickly and effectively. All the cushions, whatever their shape, are put together in the same manner.

The diamond-shaped cushion at the top of the group is dainty in light blue, with bright coral-pink wild roses in each corner done in outline and blanket stitch. Each of these roses has an orange French knot center - just one big one - and five lemon-yellow daisy stitches for petal markings. The large leaves around each rose are light-green blanket stitching running into outline at the stem ends, and stems and midribs are wholly outline. Below each rose is a group of three daisy stitch flowers, the center one mulberry, the other two deep orchid, each with an orange knot at the center. The foliage beneath these is green outline and flat satin stitch. The four little flowers within the oval formed by the corners are all daisy stitch: two mulberry and two orchid, each with an orange French knot heart.

Just three embroidery colors are needed to secure the delicate charm of the oblong pink cushion in the center of the trio. The flowers are all lavender, and the open ones have lavender satin dots for hearts, and lemon-yellow daisy stitches for petal markings. The foliage is Nile green. The open, corner flowers are done in blanket stitching, and worked rather closely and evenly. Each of the buds has three flat satin stitch sepals, and the tops of the petals are blanket stitched. Stems are outlined. Small leaves are done in flat satin stitch and large ones are blanket stitched.

The oval cushion at the bottom of the group shows small flowers blanket stitched in two shades of coral. The lighter shade is used for the two flowers at each end that are the centers of their groups of three; all the others are in the darker shade. All flowers have purple flat satin dots for centers, and all have lavender daisy stitch petal markings. Foliage, in dull green, is in satin stitch and outline.

For the piping cords, cut bias lengths of sateen about half an inch wide, and long enough to go around the cushion, piecing if necessary. Fold an adequate length of fine padding cord into the middle of the strip and stitch close to the cord to form a piping. Baste this piping to the front side of the cushion-top, with the cord toward the center, then baste the plain sateen back to the top, reverse side of the back up. Stitch close to the cord on three sides, and leave enough of the fourth open for stuffing. Turn and stuff.



An organdy overlay serves to veil the embroidery and to tone down its bright colors to a delightful delicacy. The diamond-shaped cushion has a foundation of blue sateen; the oblong is pink; and the oval is green.

Shuttlebutt

TATTING WITH MYRTLE

Oh, it's Christmas again,
With Christmas song and Christmas cheer,
It's the jolliest time of all the year.
Now it's Christmas again.

Yes, it's Christmas again,
And the Christ-like spirit which seems so near,
We trust will last throughout the year,
Until it's Christmas again.

Eli Bartoo

Season's Greetings! I expect everyone has their Christmas shopping completed, gifts wrapped, and all cards mailed out! I wish to thank my readers for remembering me at this time of year. Due to my husband's illness last year, my mailing list was never quite finished, and many of my friends did not receive a card from me. My thoughts were with you, and I did appreciate all the lovely cards, especially the ones with a little touch of tatting.

Recently I had the opportunity to visit the senior citizens in the extended care rooms in a hospital. In one room, men and women were busy making waste paper baskets from "last year's" Christmas cards. The ones who were not able to sew the cards into baskets, were busy sorting, as to size. It makes one's heart ache to see crippled hands laboriously pulling colored yarn through punched holes in the cards. It is a worthwhile project, and a lovely way to keep the elderly pleasantly occupied. May our last year's Christmas cards find a place for such a worthy cause.

Occasionally I give the name of a person who has accomplished something special in the way of tatting. I do not give the complete address because she may not have time to answer the many letters she may receive. I do not have a very good filing system to look up names and complete addresses. It would be a nice gesture for those who have name labels to include an extra one in their letter for my scrapbook, where I could easily find the address wanted.

Lucile Mercier of Westwood, Missouri, makes and frames pictures of dried flowers. She says my tatted butterflies (May 1975) will be a welcome addition to incorporate into her dried flower arrangement.

Mrs. Opal Easling, Ogden, Utah, tats with the two-tone metallic Knit-Cro-Sheen yarn. She has just finished a doily measuring twenty inches in diameter. Part was made with white with gold, and part with gold with gold. I am sure it is beautiful. Mrs. Easling is looking for a large tatting shuttle with which to tat yarn. I have found it possible to use a regular size shuttle for tatting yarn because the yarn pulls down, as it is wound. However, my yarn tatting consisted of mere medallions, tatted together.

Several of our readers have asked if I put out tatting books. No, my designs are for magazines only. The best source that I know for tatting books is: **Barbara Bannister, Needlecraft Books, Alanson, Mich. 49706.** You may obtain her list of tatting books for the small amount of ten cents. Barbara has a new book out, which I am sure you will enjoy. It is a hard cover book with 96 pages. It has pictures and instructions on how to tat, edgings, insertions, medallions, candlestick frills, bookmarks, a collar, and at least twenty-three doilies (round, square & oblong). Their definition of terms is somewhat different from most, but perhaps you will find it more simple than the old method. The name of the book is, "Tatting; Patterns and Designs". It is by Blomqvist and Persson. The price is $7.00, which includes mailing. (Postage & Insurance.)

Happy Tatting,
Myrtle

TATTED DOILY
(8 Inches)

Material:
170 yds. No.30 white crochet cotton
Tatting shuttle
No.12 crochet hook

With shuttle & ball thread, Make r of (1 d, sp) 12 times, cl r. Draw thread through sp, (ch 2 d, sp, j in sp) 12 times, (ch 3 d, sp, j in sp) 12 times. Tie & cut.

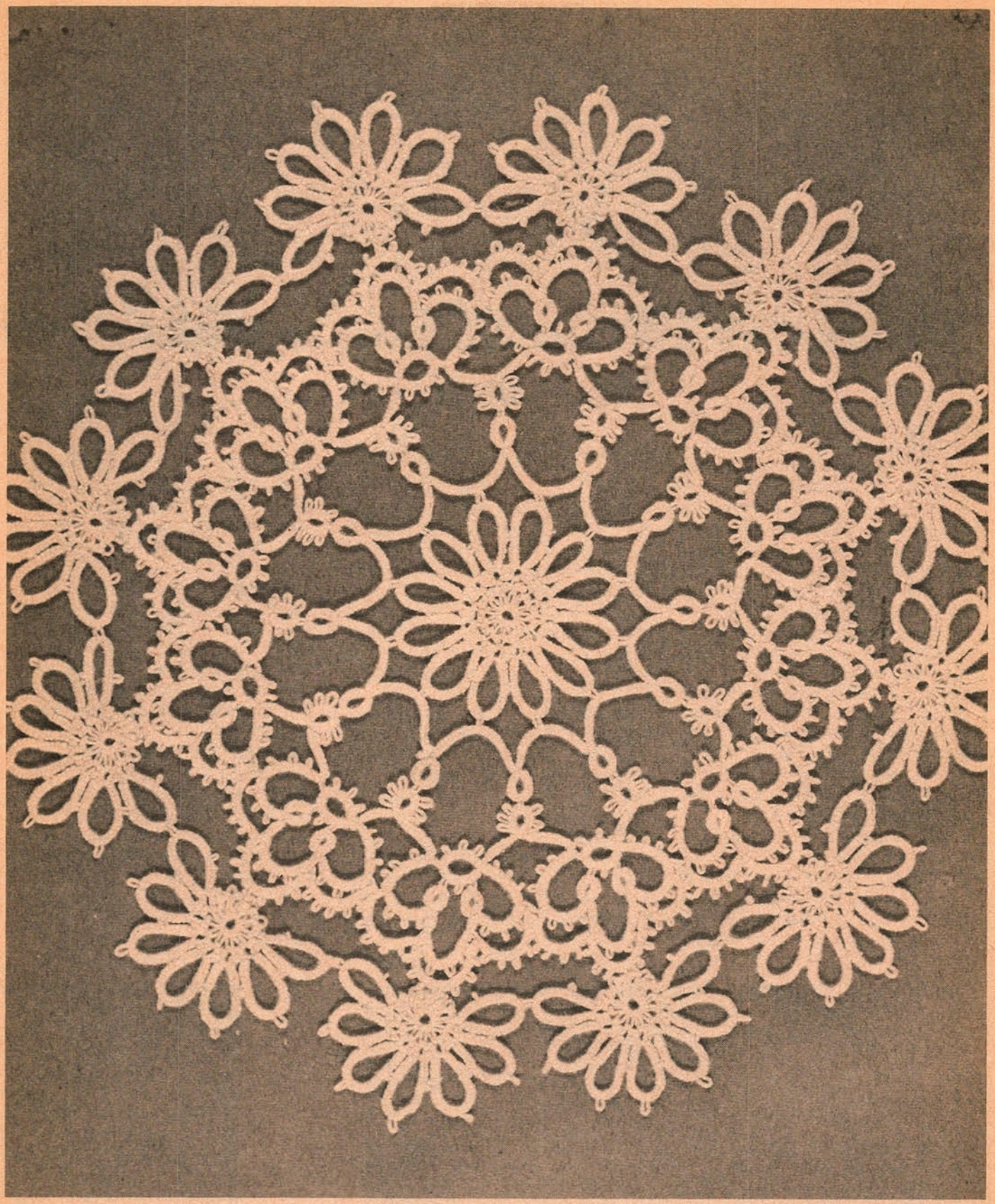
Rnd 1: J in sp, -:- Ch 6 d,p (9 d,p) 2 times, 6 d, j in same sp, Ch 1 d, j in next sp, & repeat from -:- 12 times, joining each first p of ch, to each last p of previous ch. Tie & cut.

Rnd 2: Make r of 9 d,p, 9 d, cl r. rw, Ch 12 d, j in p of daisy, ch 12 d, rw, Repeat from beginning, around. Tie & cut.

Rnd 3: -:- Make r of (2 d,p,) 3 times, 2 d, j in p of r, (2 d,p) 3 times, 2 d, cl r. rw, Ch 9 d, Make r of (3 d,p) 7 times, 3 d, cl r, rw, Ch (3 d,p) 7 times, 3 d, rw, Make r of 6 d, j in first p of r, 6 d, cl r. rw, Ch (3 d,p) 7 times, 3 d, rw, Make r of 6 d, j in third p of r, 6 d, cl r, rw, Ch (3 d,p) 7 times, 3 d, j in next p of r, rw, Ch 9 d, Repeat from -:- around. Tie & cut.

Rnd 4: -:- J in center p of ch left, j in center p of ch right, (connecting them) Ch (3 d,p) 5 times, 3 d, j in first p of next ch; Ch (3 d,p) 7 times, 3 d, j in last p of same ch, Ch (3 d,p) 5 times, 3 d, & repeat from -:- around. Tie & cut.

Rnd 5: -:- Make r of (1 d, sp) 12 times, cl r. Draw thread through sp, Ch (2 d, sp, j in sp) 11 times, j in center p of long ch of doily. Tie & cut. J in 3rd sp left, Ch 6 d,p (9 d,p) 2

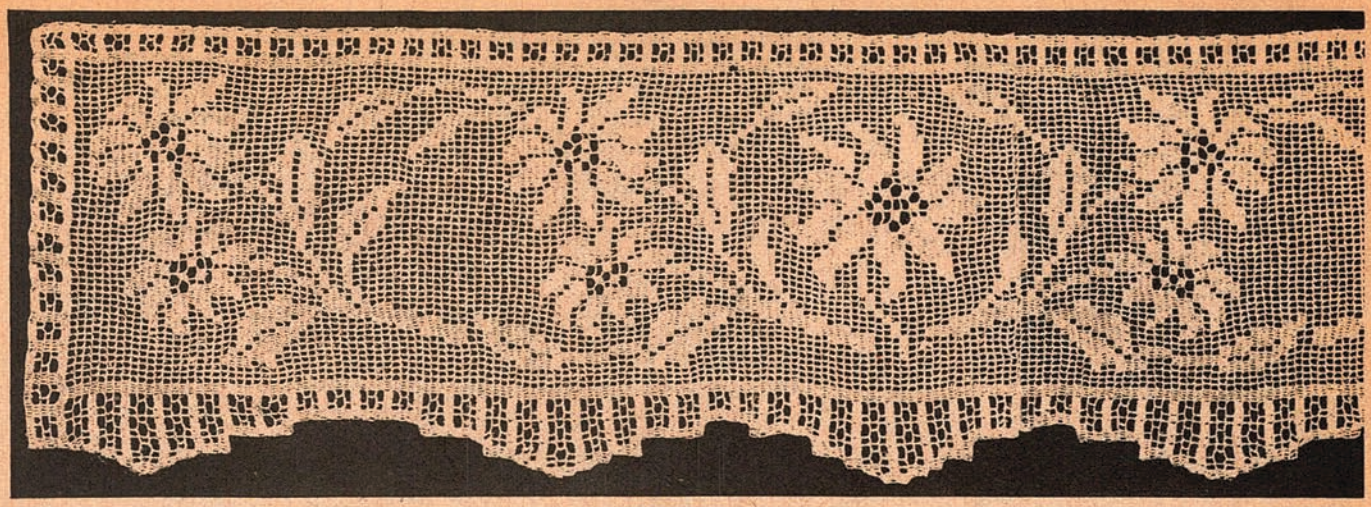


times, 6 d, j in same sp, Ch 1 d, j in next sp, & repeat from -:- 6 more times, joining each first p of ch, to each last p of previous ch. Tie & cut. Repeat from beginning, 11 more times, connecting center p of first ch to center p of previous last ch.

Abbreviations

ch ..... chain
r ..... ring
cl r ..... close ring
p ..... picot
sp ..... small picot
j ..... join
d ..... double stitch
rw ..... reverse work

Myrtle M. Hamilton, Ulysses, Pa. 16948



THE POINSETTIA in Filet Crochet

These designs may be used either singly or in combination for a bedroom set, for tablecloths or runners, for a piano scarf, or other purposes calling for a somewhat deep lace or insertion. They may be varied in many ways to suit the requirements of the worker. Take, for example, the border with scallops, this is about thirty-two inches in length and nine inches in depth when worked with No.60 crochet-cotton; or, for an insertion, the lower edge like the upper one, it measures seven and one-half inches. Whatever length is made or required, place the single flower with its curving leaves and stems in the middle, and add to or take from the sprays at each side. To work the piece as illustrated, begin with a chain of 174 stitches.

1. Miss 3 stitches (st), a treble (tr) in each following st.

2. Four tr (chain (ch) 3 for 1st tr of row), -:- 1 space (sp) of ch 2, miss 2, 1 tr, 1 bar of ch 5, miss 5, 1 tr, 4 tr counting all; repeat from -:- the length.

3,4. Like 2d row. When working a tr in middle of bar, be sure to put it in the 3d of the 5 ch, not merely under the ch or in the bar. This keeps the work more even.

5. Ch 3, 171 tr.

6. Ch 5, miss 3 of ch, 2 tr in 2 st and tr in tr of last row, to widen, -:- (1 sp, 1 bar) twice, 4 tr, 45 sp; edge (of 4 tr, 1 sp, 1 bar, 4 tr).

7. Edge (of 4 tr, 1 sp, 1 bar, 4 tr); 45 sp, -:- 4 tr, (1 sp, 1 bar) twice, 4 tr.

8. Widen, 2 sp, 1 bar, 1 sp, 1 bar, 4 tr, 32 sp, 7 tr, 11 sp; edge (like 6th row).

9. Edge (of 16 tr); 10 sp, 10 tr, 2 sp, 7 tr, 28 sp, 28 tr.

10. Widen (1 bar, 1 sp) twice, 1 bar, 4 tr, -:- 29 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 8 sp; edge (like 6th row). The edge repeats from 6th to 9th row, inclusive.

11. Edge; 7 sp, (7 tr, 1 sp) twice, 10 tr, 29 sp, -:- 4 tr, (1 sp, 1 bar) twice, 2 sp, 4 tr.

12. Widen, (1 sp, 1 bar) 3 times, 4 tr, 23 sp, 10 tr, 3 sp, 10 tr, 1 sp, 7 tr, 2 sp, 7 tr, 6 sp; edge.

13. Edge; 6 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 2 sp, 13 tr, 9 sp, 7 tr, -:- 13 sp, 34 tr.

14. Widen, 2 sp, (1 bar, 1 sp) twice, 1 bar, 4 tr, -:- 14 sp, -:- 7 tr, 9 sp, 13 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, 7 sp; edge.

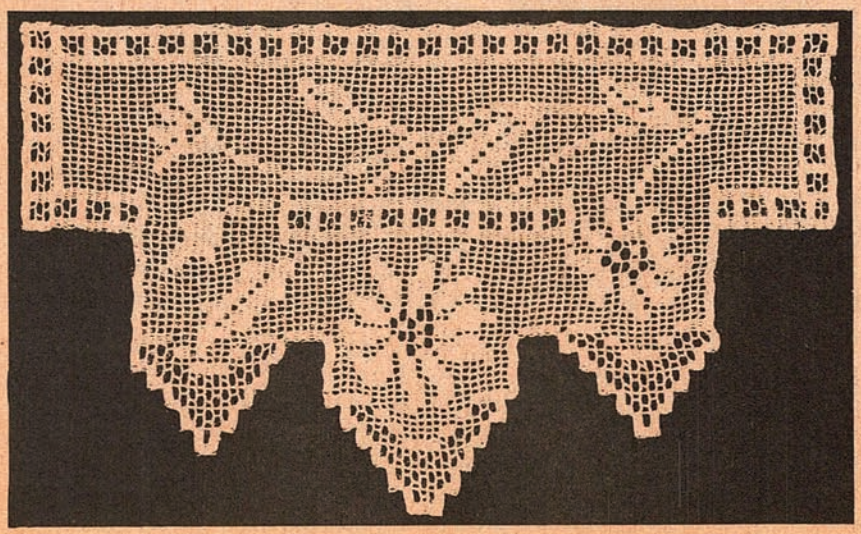
15. Edge; 3 sp, 4 tr, 5 sp, 7 tr, 1 bar, 1 sp, 16 tr, 6 sp, 4 tr, 2 sp, 10 tr, 1 sp, 10 tr, -:- 10 sp, -:- 4 tr, (1 sp, 1 bar) 3 times, 1 sp, 4 tr.

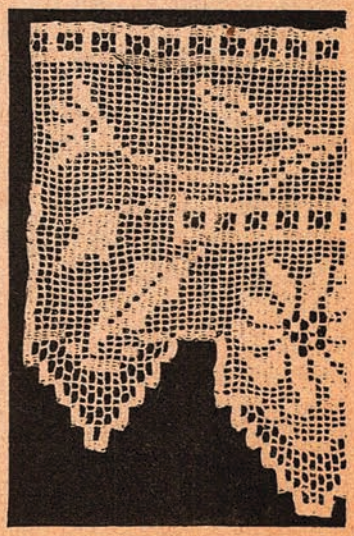
16. Four tr, 2 sp, (1 bar, 1 sp) twice, 1 bar, 4 tr, -:- 9 sp, -:- 16 tr, 1 sp, 7 tr, 2 sp, 7 tr, 9 sp, 1 bar, 4 tr, 1 bar, 22 tr, 3 sp; edge.

17. Edge; 4 sp, 13 tr, 1 sp, 2 bars, 1 sp, 16 tr, 5 sp, 10 tr, 1 sp, 4 tr, 1 sp, 10 tr, -:- 12 sp, 34 tr.

18. Four tr, (1 sp, 1 bar) 3 times, 4 tr, -:- 9 sp, 7 tr, 2 sp, -:- 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 3 sp, 19 tr, 1 bar, (4 tr, 1 sp) twice, 4 tr, 8 sp; edge.

The Three-Point Scarf-End





This Graceful Design May Be Added To As Desired

19. Edge; 6 sp, 10 tr, 1 sp, 2 bars, 3 sp, 16 tr, 3 sp, 7 tr, 2 bars, 1 sp, 16 tr, -:- 8 sp; like 11th from -:-.

20. Four tr, (1 bar, 1 sp) twice, 1 bar, 4 tr, -:- 8 sp, -:- 4 tr, 1 sp, 10 tr, 1 bar, 4 tr, 1 bar, 1 sp, 10 tr, 6 sp, 10 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 5 sp; edge.

21. Edge; 4 sp, 10 tr, (1 sp, 7 tr) twice, 2 sp, 10 tr, 3 sp, 16 tr, 1 sp, 4 tr, 1 bar, 1 sp, 7 tr, -:- 12 sp, -:- 28 tr.

22. Four tr, 2 sp, 1 bar, 1 sp, 1 bar, 4 tr, -:- 11 sp, -:- 10 tr, 1 sp, 4 tr, 1 bar, 5 sp, 4 tr, 3 sp, (10 tr, 1 sp) twice, 7 tr, 1 sp, 10 tr, 4 sp; edge.

23. Edge; 3 sp, 10 tr, 2 sp, 10 tr, (1 sp, 10 tr) twice, 5 sp, 10 tr, 2 bars, 13 tr, -:- 10 sp, -:- 4 tr, (1 sp, 1 bar) twice, 1 sp, 4 tr.

24. Seven tr, (1 sp, 1 bar) twice, 4 tr, -:- 9 sp, -:- 4 tr, 3 sp, 10 tr, 1 sp, 4 tr, 1 sp, 10 tr, 4 sp, 7 tr, 2 sp, 10 tr, 1 sp, 10 tr, 4 sp, 7 tr, 2 sp; edge.

25. Edge; 8 sp, 10 tr, 1 sp, 10 tr, 3 sp, 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 1 sp, 10 tr, -:- 9 sp, 4 tr, 3 sp, -:- 22 tr.

26. Four tr, 1 bar, 1 sp, 1 bar, 4 tr, -:- 3 sp, 7 tr, 8 sp, (7 tr, 2 sp) twice, 4 tr, 6 sp, 4 tr, 2 sp, 4 tr, 3 sp, 7 tr, 8 sp; edge.

27. Edge; 7 sp, 7 tr, 4 sp, 4 tr, 2 sp, 4 tr, 9 sp, (7 tr, 3 sp) twice, 13 tr, 1 sp, 4 tr, 3 sp, -:- 4 tr, 1 sp, 1 bar, 2 sp, 4 tr.

28. Like 26th to -:-; 3 sp, 7 tr, 1 sp, 13 tr, 7 sp, 7 tr, 8 sp, 4 tr, 17 sp; edge.

29. Edge; 17 sp, 4 tr, 8 sp, 4 tr, 1 sp, 4 tr, 6 sp, 10 tr, 1 sp, 7 tr, 4 sp, -:- 22 tr.

30. Like 26th to -:-, 4 sp, 10 tr, 1 sp, 7 tr, 6 sp, 4 tr, 9 sp, 4 tr, 18 sp; edge.

31. Edge; 15 sp, 4 tr, 3 sp, 4 tr, 8 sp, 4 tr, 5 sp, 10 tr, 1 sp, 13 tr, 3 sp; like 27th from -:-.

32. Seven tr, 2 sp, 1 bar, 4 tr, -:- 5 sp, 10 tr, 1 sp, 10 tr, 3 sp, 4 tr, 7 sp, 4 tr, 4 sp, 10 tr, 14 sp; edge.

33. Edge; 12 sp, 31 tr, 7 sp, 4 tr, 3 sp, 10 tr, 1 sp, 7 tr, 6 sp, -:- 16 tr.

34. Four tr, 1 sp, 1 bar, 4 tr, -:- 7 sp, 7 tr, 1 sp, 4 tr, 4 sp, 4 tr, 6 sp, 10 tr, 7 sp, 7 tr, 11 sp; edge.

35. Edge; 12 sp, 25 tr, 2 sp, 13 tr, 4 sp, 4 tr, 3 sp, 10 tr, 8 sp, -:- 4 tr, 1 sp, 1 bar, 4 tr.

36. Like 34th to -:-; 9 sp, 7 tr, (3 sp, 4 tr) twice, 3 sp, 31 tr, 13 sp; edge.

37. Edge; 14 sp, -:- 4 tr, 4 sp, 4 tr, 7 sp, 7 tr, (2 sp, 4 tr) twice, 10 sp; border. The border (indicated by -:- at end of odd rows and beginning of even rows) now repeats from 33d to 36th row, matching the edge, until otherwise directed.

38. Border (like 34th); 11 sp, 7 tr, 1 sp, 7 tr, 17 sp, 13 tr, 8 sp; edge.

39. Edge; 6 sp, 10 tr, 1 sp, 4 tr, 20 sp, 10 tr, 11 sp; border.

40. Border; 11 sp, 7 tr, 6 sp, 16 tr, 11 sp, 4 tr, 1 sp, 7 tr, 6 sp; edge.

41. Edge; 5 sp, 7 tr, 1 sp, 7 tr, 11 sp, 10 tr, 1 sp, 19 tr, 2 sp, 7 tr, 10 sp; border.

42. Border; 10 sp, 4 tr, 1 sp, 7 tr, 5 sp, 7 tr, 2 sp, 7 tr, 11 sp, 7 tr, 1 sp, 4 tr, 5 sp; edge.

43. Edge; 4 sp, 7 tr, 1 sp, 7 tr, 10 sp, 7 tr, 1 sp, 10 tr, 8 sp, 7 tr, 10 sp; border.

44. Border; 9 sp, 7 tr, 10 sp, 10 tr, 1 sp, 7 tr, 10 sp, 7 tr, 1 sp, 4 tr, 4 sp; edge.

45. Edge; 4 sp, 4 tr, 1 sp, 4 tr, 11 sp, 16 tr, 11 sp, 7 tr, 9 sp; border.

46. Border; 9 sp, 7 tr, 15 sp, 7 tr, 11 sp, 7 tr, 4 sp; edge.

47. Edge; 4 sp, 4 tr, 12 sp, 4 tr, 17 sp, 7 tr, 8 sp; border.

48. Border; 8 sp, 7 tr, 22 sp, 7 tr, 7 sp, 4 tr, 3 sp; edge.

49. Edge; 3 sp, 4 tr, 6 sp, 7 tr, 23 sp, 7 tr, 8 sp; border.

50. Ch 8, miss 3 of ch, 5 tr in 5 st and tr in tr of last row (to widen), 2 sp, 1 bar, 4 tr, -:- 7 sp, 7 tr, 25 sp, 7 tr, 5 sp, 4 tr, 3 sp; edge.

51. Edge; 2 sp, 4 tr, 5 sp, 10 tr, 25 sp, 7 tr, 7 sp; border (like 31st row); the border is now reversed to 15th row, save that you widen instead of decreasing the scallop, 7 tr (as in 50th row) at beginning of 58th row, and 4 tr at beginning of 62nd, 64th and 66th; the border of 67th row corresponds to that of 15th row; now continue the border from 68th to 91st row like 16th to 39th row.

52. Border; 7 sp, 7 tr, 26 sp, 10 tr, 4 sp, 4 tr, 2 sp; edge.

53. Edge; 2 sp, 4 tr, 4 sp, 10 tr, 27 sp, 7 tr, 6 sp; border.

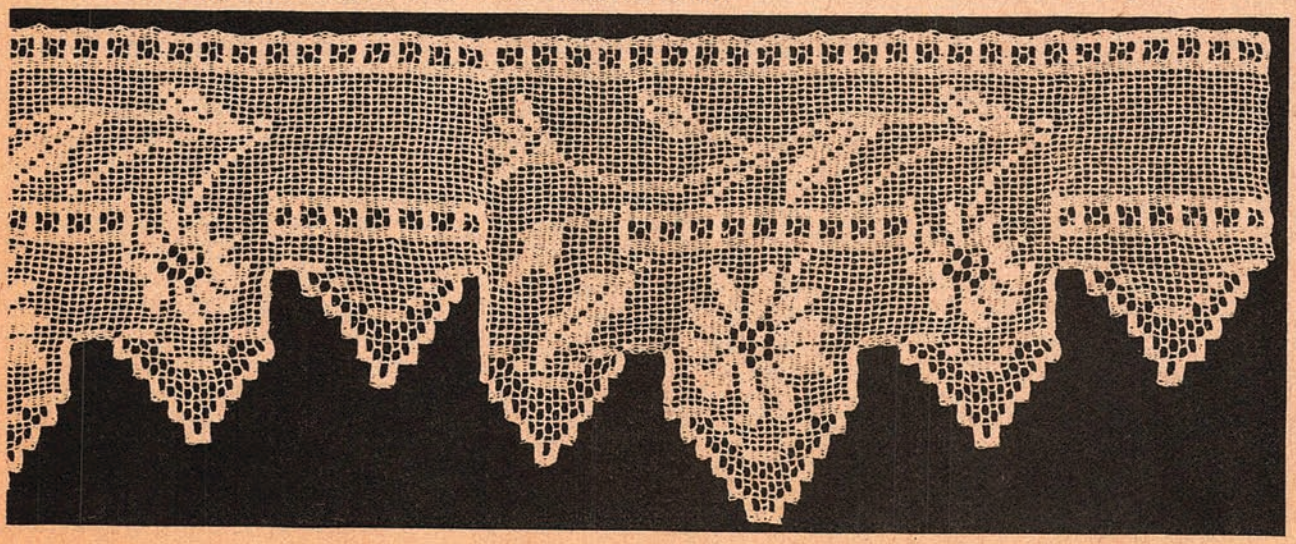
54. Border; 6 sp, 7 tr, 29 sp, 7 tr, 3 sp, 4 tr, 2 sp; edge.

55. Edge; 3 sp, 4 tr, 2 sp, 4 tr, 30 sp, 7 tr, 6 sp; border.

56. Border; 38 sp, 4 tr, 2 sp, 4 tr, 3 sp; edge.

Continued on page 52

Combining the Scarf-End and Shorter Points



CHEROKEE ROSE QUILT

It may be said without fear of contradiction that in all the category of oldtime quilts there is scarcely one to compare with the "Cherokee Rose" as famous in days gone by as in the present renaissance of the quiltmakers' art. One who possesses such an heirloom is to be congratulated; if one doesn't it is an easy matter to provide the heritage for somebody further along the line, and meanwhile have all the joy of creating and using it - which perhaps is the best of the whole.

The design is a most artistic one - as not all of the applique or "laidwork" models were. There is nothing stiff or "set" about it; the leaf and flower stems curve gracefully, each rose has its own section of the diamond "lattice," and all motifs are the same. After having made a very few blocks, therefore, one will have acquired the practise necessary for doing the work quickly and well, and will find it fascinating in the extreme.

The technique of applique is so familiar that general directions are not needed. There is a little variation in method, some workers preferring to make the turn-under with the point of the needle as the overlay is applied and felled to the foundation. As a rule, however, better results are obtained by basting the forms carefully, after cutting out, making narrow turn-unders, and on rounded edges taking one stitch at a time close to the fold. Having arranged the designs, each in its proper place, they are neatly blindstitched or hemmed on, this process being greatly simplified by the preliminary basting.

Unbleached cotton, its creamy tint affording a charming background for the soft coloring of the applique, was used for the quilt illustrated, which is about two and one-half yards in length and two yards and three inches wide, when completed. This is large enough for the average bed and an excellent size for twin beds. It can be readily enlarged if need be, however, by adding two rows of blocks to the width and one row to the length, making the quilt about ninety-four inches square.

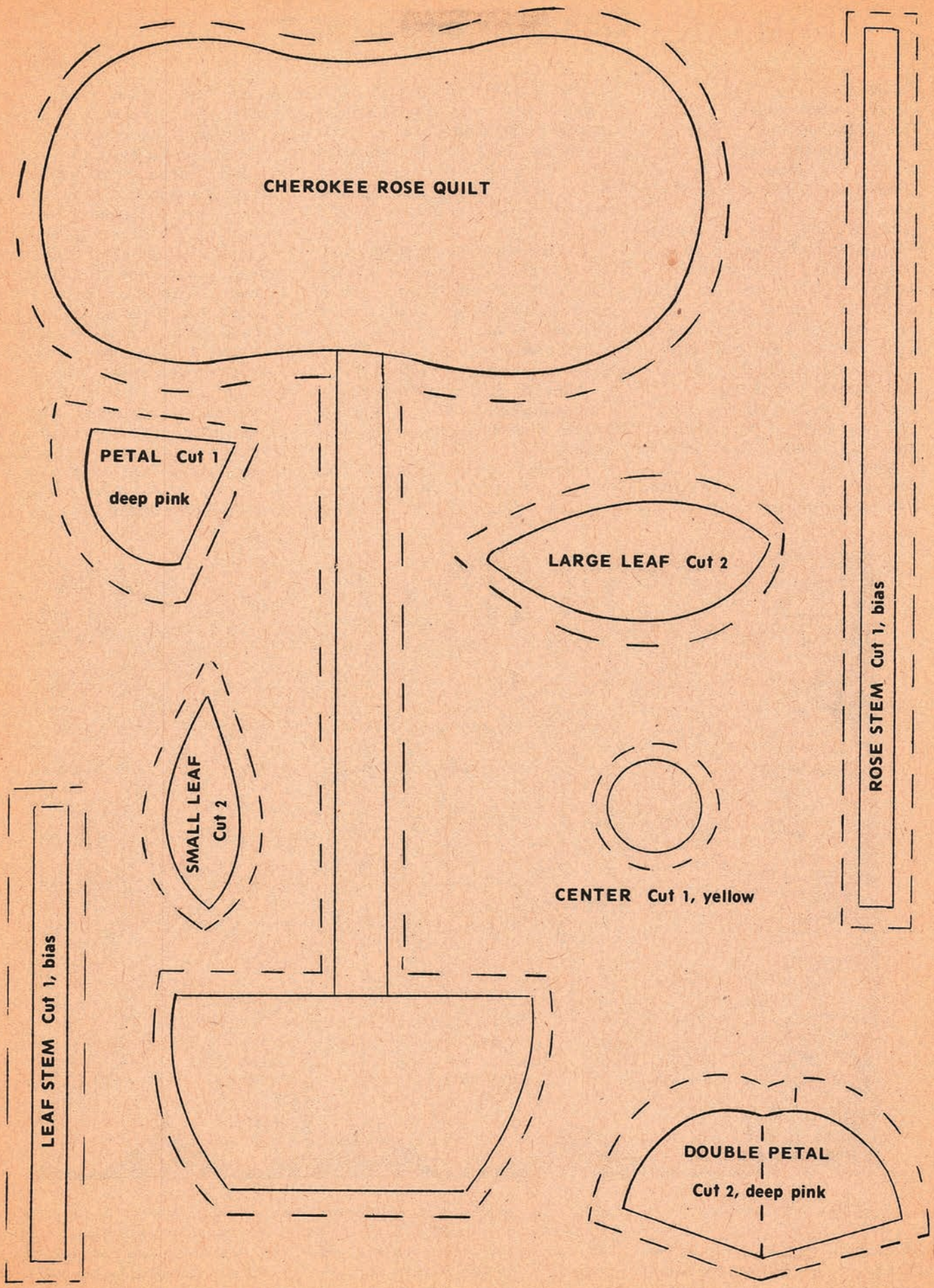
For the quilt as pictured fifty blocks of the foundation material are required, each eight and one-half inches square, with eighteen triangular pieces half that size, made by cutting the square from corner to corner diagonally, and four smaller triangles, one for each corner, formed by cutting six-and-one-half-inch squares in the same way.

For the roses a rather deep shade of pink is used, and each rose is cut in three parts, two of which have two petals joined; cross these to conform with the design on the block, and slip in the third piece or single petal, making five petals in all. A center of clear yellow is added to complete the rose. Leaves and stems are in soft green, and the stems should be cut bias so they can be curved easily and gracefully. The smaller of the little leaves are used as a pair on the leaf-stem, the larger on the rose-stem. The work is simple and most enjoyable; and there could not be a more delightful bit of "pick-up" or spare-minute stitchery than one of these same blocks.

They grow in number as by magic, too; almost before you know it you will have them ready to put together. The joining is done diagonally, as will be seen, the triangular blocks or half-squares filling in and straightening sides and ends, with the smaller triangle at each corner; and of course it is not necessary to suggest that this part of the work, too, should be as even as possible, so that the applique bands forming the lattice shall run true, intersecting perfectly. These are in light pink, one inch wide when finished.

Many will consider the border of this really beautiful quilt its distinctive feature, noting the quaint little potted trees, primly upstanding, each in its own space. The corner motifs are practically identical with those of the blocks, save that they are double, with a pair of leaves on each rose-stem, and a rose where the stems meet. The border is eight inches in width and the edge may be left straight, or arranged as shown; in either case it is finished with a band of light pink matching the lattice, one and one-half inches wide.

It will be seen that the upper part of each little tree rests on a triangular block at the edge of the quilt itself; hence the border must be added before the tree tops are hemmed to the foundation. Again, as the floral motifs should not be quilted, a small quilting design which will fill in nicely around the flowers is preferable.


CHEROKEE ROSE QUILT
PETAL Cut 1
deep pink
LARGE LEAF Cut 2
ROSE STEM Cut 1, bias
SMALL LEAF
Cut 2
CENTER Cut 1, yellow
LEAF STEM Cut 1, bias
DOUBLE PETAL
Cut 2, deep pink

Octogon Bedspread

Materials:
Coarse crochet cotton
No.6 crochet needle

Center of Octagon Rose

1st row: Ch 6, join for ring, 12 sc in ring.

2nd row: Ch 5, -:- sk 1 st on ring, 1 tr in next st, ch 2, repeat from -:- all around, join in 3rd st of ch 5.

3rd row: Ch 1, (1 sc, 7 tr, 1 sc) in each sp, all around, join.

4th row: (Ch 5, sl st in back between 2 petals of last row) 6 times.

5th row: Ch 1, (1 sc, 2 tr, 3 d tr, 2 tr, 1 sc) in each 6 loops, join.

6th row: Repeat 4th row.

7th row: Ch 3, 6 tr in 1st 2 loops, 7 in next 3 loops, and 6 in next loop. (40 tr in all.)

8th row: Ch 3, -:- 1 pc in next st of last row, 1 tr in each next 2 sts, 1 pc in next st, 1 tr in next st, ch 2, 1 tr in same st, repeat from -:- all around, join with sl st in 3rd st of ch 3.

9th row: Ch 3, 1 tr in each next 6 sts, -:- ch 2, 1 tr in same sp with last tr, 1 tr in each next 7 sts of last row, repeat from -:- all around, join 3rd st of ch 3.

10th row: Sl st back to center of sp, -:- ch 7, sk 4 tr of last row, 1 sc between 4th and 5th trs, ch 7, 1 tr in next sp, repeat from -:- all around, join with sl st.

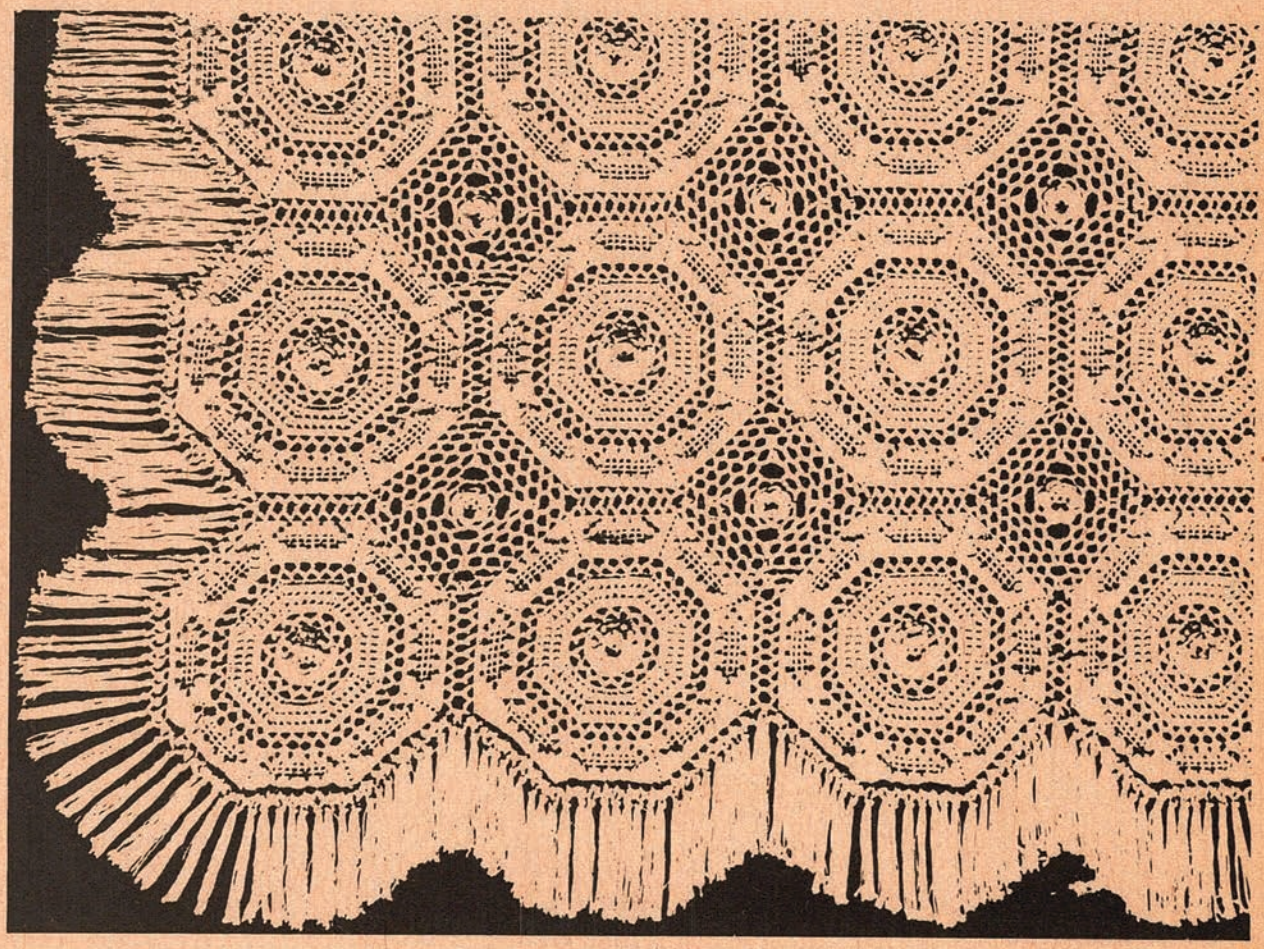
11th row: Ch 1, (5 sc, 1 p, 5 sc on each ch 7 loop), join with sl st.

12th row: Sl st up side of loop to center of picot, -:- ch 6, 1 sc in next p, repeat all around, join, by sl in first picot.

13th row: Ch 3, -:- 6 tr in ch 6 loop, 1 tr in sc of last row, 3 tr in next loop, ch 2, 3 tr in same loop, 1 tr in next sc of last row, repeat from -:- all around, join in 3rd st of ch 3.

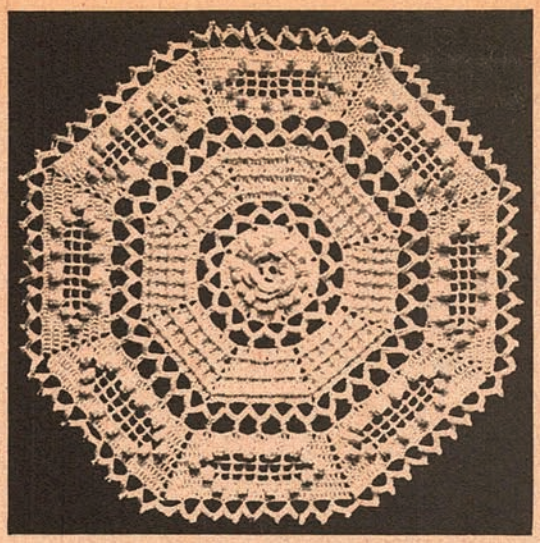
14th row: Ch 3, turn work so wrong side is toward the body, 1 tr in next 2 sts, but instead of putting needle through the top of tr of last row, take needle around the spoke of the tr, -:- 1 tr in the next st, 1 tr in sp, ch 2, 1 tr in same sp, 1 tr in next tr of last row, (1 tr around each next 2 spokes, 1 tr in next st) 4 times, 1 tr around next tr spoke, 1 tr in next sp, ch 2, 1 tr in same sp, 1 tr around next tr spoke, (1 tr in next st, 1 tr around each next 2 spokes) 4 times, repeat from -:- all around, join in 3rd st of ch 3.

15th row: Turn work so right side is toward the body, ch 3, (1 tr in each next 2 tr of last row, 1 tr around spoke) 3 times, 1 tr in each next 2 tr, -:- 1 tr in sp, ch 2, 1 tr in same sp, (1 tr in each next 2 tr of last row, 1 tr



Octagon Bedspread

If desired, the edge of the bedspread may be left as the blocks were crocheted, or fringe may be added, as shown. Cut cotton for fringe in 18-inch lengths. Take 10 of these and get the ends even and fold in center. Slip this fold through an open space and draw the 2 groups of ends through this fold and pull tightly. Repeat in every 2nd space. Take ½ of first group and ½ of 2nd group and loop in a knot ½ inch below first knot of fringe. Repeat around.



around next tr spoke) 5 times, 1 tr in next tr of last row, 1 tr in sp, ch 2, 1 tr in same sp, 1 tr in next tr of last row, (1 tr around next tr spoke, 1 tr in each next 2 sts) 5 times, repeat from -:- all around, join in 3rd st of ch 3.

Repeat 14th and 15th rows for 16th, 17th and 18th rows.

19th row: Sl st 1 st, -:- ch 7, sk 4 tr of last row, 1 sc in next st, repeat from -:- all around, join with sl st.

20th row: 5 sc, 1 p, 5 sc on each ch-7 loop, join with sl st.

21st row: Sl st up side of loop to center of p, -:- ch 5, 1 sc in next p, repeat from -:- all around, join by sl in first p.

22nd row: Ch 3, (5 tr in ch 5 loop, 1 tr in sc of last row) 3 times, -:- 3 tr in next loop, ch 2, 3 tr in same loop, (5 tr in ch 5 loop, 1 tr in sc of last row) 4 times, repeat from -:- all around, join in 3rd st of ch 3.

23rd row: Ch 3, 1 tr in each next 2 tr of last row, (pc in next st, 1 tr in each next 5 tr of last row) 3 times, -:- 1 tr in next tr of last row, 1 tr in sp, ch 2, 1 tr in same sp, 1 tr in each next 6 trs of last row, (pc, 5 tr) 4 times, repeat from -:- all around, join in 3rd st of ch 3.

24th row: Ch 5, (1 tr in pc of last row, ch 2, sk 2, 1 tr in next tr of last row, ch 2) 2 times, 1 tr in pc, -:- ch 2, sk 2 sts on last row, pc in next st, 1 tr in each next 4 tr of last row, 1 tr in sp, ch 2, 1 tr in same sp, 1 tr in each next 4 tr of last row, pc in next st, (ch 2, 1 tr in pc of last row, ch 2, sk 2 tr of last row, 1 tr in next tr of last row) 7 times, repeat from -:- all around, join with sl in 3rd st of ch 5.

25th row: Ch 5, (1 tr in tr of last row, ch 2) 6 times, -:- sk 2 tr of last row, pc in next st, 1 tr in next 2 tr of last row, 1 tr in sp, ch 2, 1 tr in same sp, 1 tr in each next 2 sts of last row, pc in next st of last row, ch 2, 1 tr in pc of last row, (ch 2, 1 tr in next tr of last row) 8 times, ch 2, repeat from -:- all around, join with sl in 3rd st of ch 5.

26th row: Ch 5 (1 tr in next tr of last row, ch 2) 5 times, pc in next tr of last row, 2 tr in next sp of last row, 1 tr in pc of last row, 1 tr in each next 3 tr of last row, -:- 1 tr in corner sp, ch 2, 1 tr in same sp, 1 tr in each next 3 tr of last row, 1 tr in pc of last row, 2 tr in sp, pc in next tr of last row, (ch 2, 1 tr in next tr of last row) 7 times, ch 2, pc in next tr of last row, 2 tr in sp of last row, 1 tr in pc of last row, 1 tr in each next 3 tr of last row, repeat from -:- all around, join in 3rd st of ch 5.

27th row: Ch 3, 2 tr in first sp, (pc in tr of last row, 2 tr in next sp, 1 tr in next tr of last row, 2 tr in next sp) 2 times, pc in next tr of last row, 2 tr in next sp, 1 tr in pc of last row, 1 tr in each next 7 tr of last row, 1 tr in corner sp -:- ch 2, 1 tr in same sp, 10 tr, (pc, 4 tr) 3 times, pc, 11 tr, repeat from -:- all around, join in 3rd st of ch 3.

28th row: Ch 3, 1 tr in each st across each side of octagon. In each corner sp, make (1 tr, ch 2, 1 tr) - join round.

29th row: Sl st back 1 st, -:- ch 7, sk 4 tr of last row, 1 sc in next st, repeat from -:- all around, join with sl st.

Rose for Center of Square

1st row: Ch 6, join for ring, 12 sc in ring.

2nd row: Ch 5, -:- sk 1 st on ring, 1 tr in next st, ch 2, repeat from -:- all around, join in 3rd st of ch 5.

3rd row: Ch 1, (1 sc, 7 tr, 1 sc) in each sp, all around, join.

4th row: (Ch 5, sl st in back between 2 petals of last row) 6 times.

5th row: Ch 1, (1 sc, 2 tr, 3 d tr, 2 tr, 1 sc) in each 6 loops, join.

6th row: -:- Ch 7, sk 1 petal, sl st in center back at lower edge, ch 7, sk 1 petal, sl st between next 2 petals, repeat from -:- (4 ch 7 loops).

7th row: Ch 3, 8 tr in first loop, (ch 2, 9 tr in next loop) 3 times, join in 3rd st of ch 3.

8th row: Ch 7, sk 3 tr of last row, 1 sc in next st, -:- ch 7, 1 sc in ch 2 loop, ch 7, sk 4 tr of last row, 1 sc in next st, repeat from -:- all around.

9th row: Ch 1, (5 sc, p, 5 sc) in each ch 7 loop, break thread and fasten.

To join octagons together, finish first one and join 2nd block as follows: When the corner is reached, of 2nd blk., make -:- 5 sc over ch 7, ch 1, sl st into p, of 2nd blk. opposite one of first blk., 5 sc in unfinished loop, repeat from -:- across side of blk. and finish like 1st blk. When 4 blks. are joined together, make a square as follows:

1st row: Join thread in corner p on blk., -:- (ch 7, 1 sc in next p) 8 times, ch 3, 1 sc in p, on next blk., repeat from -:- all around.

2nd row: Ch 1, (5 sc, p, 5 sc) in each next 8 loops, -:- 3 sc over ch 3 loops, 5 sc in next ch 7 loop, ch 1, sl st in last p, ch 1, sl st in last sc of unfinished loop, 5 sc in unfinished loop, (5 sc, p, 5 sc) in each next 7 loops, repeat from -:- for other 2 sides, join.

3rd row: Sl st up side of loop and into p, sl st into last p just made, sl st up to next p, -:- (ch 7, 1 sc in next p) 5 times, ch 3, repeat from -:- all around, join.

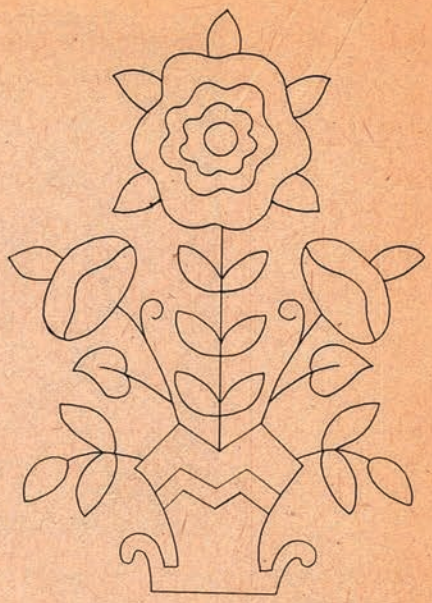
4th row: Ch 1, (5 sc, 1 p, 5 sc) in each next 5 loops, -:- 3 sc in ch 3 loop, 5 sc in next ch 7 loop, ch 1, sl st in last p just made, ch 1, sl st in last sc on unfinished loop, 5 sc on unfinished loop, (5 sc, p, 5 sc) 4 times, repeat from -:- all around, join.

5th row: Sl st up to top of p, sl st into last p, of last side just made, -:- (ch 7, 1 sc in next p) 3 times, ch 7, 1 sc over corner picots joined together, repeat from -:- all around, join.

6th row: Ch 1, 5 sc, ch 1, pick up rose motif and -:- sl st in picot of motif, ch 1, sl st in sc of unfinished loop, 5 sc in next loop, ch 1, sl st in next p on motif, ch 1, sl st in last sc on unfinished loop, 5 sc on same loop, (5 sc, p, 5 sc) in next loop, (5 sc, ch 1, sl st in p, just made, 5 sc) in next loop, 5 sc, ch 1, repeat from -:- all around. This finishes the square.

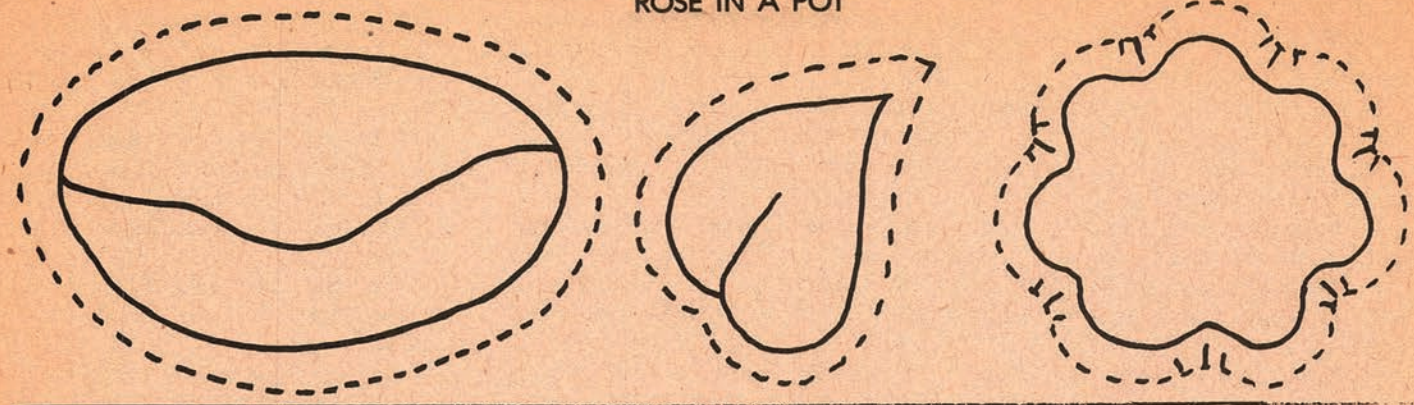
Put all blocks together in same way.

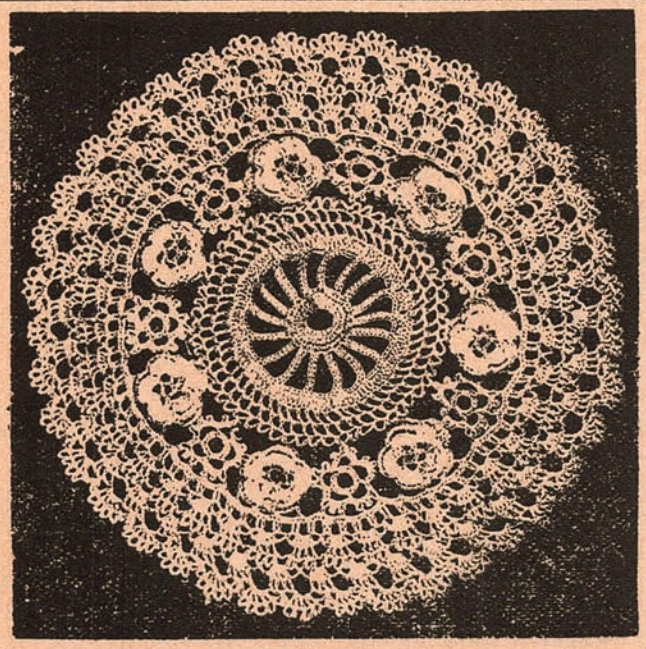
ROSE IN A POT



Large flower can be appliqued all in one piece and other inside lines embroidered or each circle can be appliqued of another shade or color.

ROSE IN A POT





ROSE DOILY

1. Chain 10, join to form a ring.
2. Thirty-four trebles in ring.
3. Chain 15, turn, double in 3d stitch of chain, double in each of the remaining 12 stitches of 15 chain, join to ring in next stitch beyond the chain just made, double in next stitch, (chain 12, fasten in 8th stitch of previous chain or spoke, turn, 12 doubles in 12 stitches of chain, fasten in next stitch of ring, double in next stitch) 16 times.
4. Treble in each of the 4 doubles at the top of each spoke.
5. Treble in every other treble in the preceding row, with chain 1 between every two trebles.
6. Chain 5, treble under 1 chain, (chain 2, treble under next 1 chain) repeat around the doily, fasten in 3d stitch of 1st 5 chain.
7. Chain 5, fasten under 2 chain, (chain 5, fasten under next 2 chain) around the doily. This row completes the center of the doily.
8. To make one of the roses, chain 6, join, (chain 4, fasten under ring) 5 times, (1 double, 8 trebles, 1 double) under each 4 chain, making 5 leaves, (chain 5, fasten in back of next leaf) 5 times, (1 double, 8 trebles, 1 double) under each 5 chain, (chain 6, fasten in back of next leaf) 5 times, (1 double, 10 trebles, 1 double) under each 6 chain. Make 6 roses in the same way.
9. For the wheels that are put between the roses, chain 6, join, 16 doubles, in the ring, (chain 5, miss 2 doubles, fasten in next double) 5 times, (2 doubles, chain 4) 3 times, 2 doubles, under each 5 chain of the preceding row. Make 6 wheels in the same way.

Join the roses and wheels alternatingly in a wreath, and then join this to the center part already completed. Make a chain around the wreath, joining to roses twice on each of the two top leaves, and to the wheels in 4 of the six picots at the top.

10. Double in each chain stitch around the doily.
11. Chain 3, treble in 3d stitch of preceding row, (treble in next stitch, chain 2, miss 2 doubles, treble in next double) around the doily.
12. Chain 3, (4 trebles under next 2 chain, chain 2, fasten with double under next 2 chain) around the doily.
13. Chain 4, (4 trebles over 4 trebles, with 1 chain between each, chain 4) around the doily.
14. (Chain 4, fasten between next 2 trebles) around the doily.
15. Chain 5, (fasten under middle loop of 4 chain, chain 3, miss next loop, 5 trebles under next 4 chain, chain 3) around the doily.
16. (Chain 4, treble between every two trebles of the preceding, with chain 1 between) around the doily.
17. Chain 3, 5 trebles under 4 chain, chain 2, fasten between 2d and 3d trebles of next group of 4 trebles of preceding row, chain 2) repeat around the doily.
18. (Chain 4, fasten between next 2 trebles) 5 times, chain 3, fasten over the fastening between the scallops of the preceding row, chain 3, and repeat from the beginning of the row around the doily.

The doily may be made a trifle larger by adding another row of loops, made thus: chain 5, fasten in top of next loop of 4 chain, for each 4 chain around the doily.

Smaller doilies to match may be made by making a smaller center, with a less number of roses and wheels, or a larger centerpiece by increasing the size, and making a greater number of the roses and wheels. A wider border, too, is easily added.

THE POINSETTIA IN FILET CROCHET

Continued from page 45

57. Edge; 3 sp, 4 tr, 2 sp, 4 tr, 28 sp, 7 tr, 8 sp; border.

58. Border; 6 sp, 10 tr, 29 sp, 4 tr, 1 sp, 4 tr, 4 sp; edge.

59. Edge; 4 sp, 4 tr, 1 sp, 4 tr, 29 sp, 13 tr, 5 sp; border.

60. Border; 4 sp, 7 tr, 1 sp, 4 tr, 24 sp, 7 tr, 4 sp, 4 tr, 1 sp, 4 tr, 4 sp; edge.

61. Edge; 5 sp, 4 tr, 4 sp, 10 tr, 2 sp, 7 tr, 20 sp, 7 tr, 1 sp, 4 tr, 4 sp; border.

62. Border; 3 sp, 7 tr, 1 sp, 7 tr, 21 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 5 sp; edge.

63. Edge; 7 sp, (7 tr, 1 sp) twice, 10 tr, 21 sp, 7 tr, 2 sp, 7 tr, 3 sp; border.

64. Border; 3 sp, 4 tr, 1 sp, 7 tr, 16 sp, 10 tr, 3 sp, 10 tr, 1 sp, 7 tr, 2 sp, 7 tr, 6 sp; edge.

65. Edge; 6 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 2 sp, 13 tr, 9 sp, 7 tr, 6 sp, 7 tr, 1 sp, 4 tr, 3 sp; border.

66. Border; 3 sp, 4 tr, 1 sp, 4 tr, 8 sp, 7 tr, 9 sp, 13 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, 7 sp; edge.

67. Edge; 3 sp, 4 tr, 5 sp, 7 tr, 1 bar, 1 sp, 16 tr, 6 sp, 4 tr, 2 sp, 10 tr, 1 sp, 10 tr, 4 sp, 10 tr, 3 sp; border.

68. Border; 4 sp, 4 tr, 4 sp, 16 tr, 1 sp, 7 tr, 2 sp, 7 tr, 9 sp, 1 bar, 4 tr, 1 bar, 22 tr, 3 sp; edge.

69. Edge; 4 sp, 13 tr, 1 sp, 2 bars, 1 sp, 16 tr, 5 sp, 10 tr, 1 sp, 4 tr, 1 sp, 10 tr, 7 sp, 4 tr, 4 sp; border.

70. Border; 4 sp, 4 tr, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 3 sp, 19 tr, 1 bar, (4 tr, 1 sp) twice, 4 tr, 8 sp; edge.

71. Edge; 6 sp, 10 tr, 1 sp, 2 bars, 3 sp, 16 tr, 3 sp, 7 tr, 2 bars, 1 sp, 16 tr, 3 sp, 4 tr, 4 sp; border.

72. Border; 4 sp, 4 tr, 3 sp, 4 tr, 1 sp, 10 tr, 1 bar, 4 tr, 1 bar, 1 sp, 10 tr, 6 sp, 10 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 5 sp; edge.

73. Edge; 4 sp, 10 tr, (1 sp, 7 tr) twice, 2 sp, 10 tr, 3 sp, 16 tr, 1 sp, 4 tr, 1 bar, 1 sp, 7 tr, 7 sp, 4 tr, 4 sp; border.

74. Border; 5 sp, 4 tr, 5 sp, 10 tr, 1 sp, 4 tr, 1 bar, 5 sp, 4 tr, 3 sp, (10 tr, 1 sp) twice, 7 tr, 1 sp, 10 tr, 4 sp; edge.

75. Edge; 3 sp, 10 tr, 2 sp, 10 tr, (1 sp, 10 tr) twice, 5 sp, 10 tr, 2 bars, 13 tr, 4 sp, 4 tr, 5 sp; border.

76. Border; 5 sp, (4 tr, 3 sp) twice, 10 tr, 1 sp, 4 tr, 1 sp, 10 tr, 4 sp, 7 tr, 2 sp, 10 tr, 1 sp, 10 tr, 4 sp, 7 tr, 2 sp; edge.

77. Edge; 8 sp, 10 tr, 1 sp, 10 tr, 3 sp, 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 1 sp, 10 tr, 7 sp, 4 tr, 1 sp, 4 tr, 3 sp; border.

78 to 88. Like 26th to 36th row.

89. Edge; 10 sp, 7 tr, 2 sp; like 37th from -:-.

90. Border; 11 sp, 7 tr, 1 sp, 7 tr, 19 sp, 4 tr, 9 sp; edge.

91. Edge; 8 sp, 4 tr, 22 sp, 10 tr, 11 sp; border.

92. Border (like 50th row); 11 sp, 7 tr, 4 sp, 13 tr, 16 sp, 7 tr, 6 sp; edge.

93. Edge; 5 sp, 7 tr, 15 sp, 25 tr, 3 sp, 7 tr, 10 sp; border (like 53rd row).

94. Border (54th); 10 sp, 7 tr, 2 sp, 16 tr, 19 sp, 4 tr, 1 sp, 4 tr, 4 sp; edge.

95. Edge; 3 sp, 7 tr, 1 sp, 4 tr, 23 sp, 7 tr, 1 sp, 7 tr, 10 sp; border (55th row).

96. Border (56th); 9 sp, 7 tr, 1 sp, 4 tr, 10 sp, 4 tr, 14 sp, 7 tr, 1 sp, 4 tr, 3 sp; edge.

97. Edge; 2 sp, 7 tr, 1 sp, 4 tr, 10 sp, 4 tr, 4 sp, 7 tr, 10 sp, 10 tr, 9 sp; border (53d row).

98. Border (54th row); 9 sp, 7 tr, 10 sp, 7 tr, 5 sp, 4 tr, 5 sp, 7 tr, 3 sp, 7 tr, 1 sp, 4 tr, 2 sp; edge.

99. Edge; 2 sp, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, 4 sp, 7 tr, 4 sp, 10 tr, 11 sp, 7 tr, 8 sp; border (55th row).

100. Border (58th row); 8 sp, 7 tr, 7 sp, 7 tr, 2 sp, 13 tr, 2 sp, 10 tr, 3 sp; 7 tr, 5 sp, 10 tr, 2 sp; edge.

101. Edge; 2 sp, 7 tr, 7 sp, 7 tr, 2 sp, 10 tr, 1 sp, 16 tr, 1 sp, 13 tr, 6 sp, 7 tr, 8 sp, border (21st row).

102. Border (22d row); 7 sp, 7 tr, 6 sp, 19 tr, 2 sp, 10 tr, (1 sp, 10 tr) twice, 8 sp, 4 tr, 2 sp; edge.

103. Edge; 12 sp, 7 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, 16 tr, 9 sp, 7 tr, 7 sp; border (23d row).

104. Border (10th row); 7 sp, 7 tr, 10 sp, 16 tr, 1 sp, 13 tr, 1 sp, 10 tr, 3 sp, 4 tr, 8 sp; edge.

105. Edge; 8 sp, 7 tr, 7 sp, 10 tr, 1 sp, 13 tr, 12 sp, 7 tr, 6 sp, -:- 31 tr.

106. Widen (6th row), (1 sp, 1 bar) 3 times, 4 tr, -:- 6 sp, 7 tr, 6 sp, 16 tr, 2 sp, 13 tr, (1 sp, 7 tr) twice, 2 sp, 10 tr, 9 sp; edge.

107. Edge; 10 sp, 25 tr, 1 bar, 1 sp, 7 tr, 8 sp, 7 tr, 4 sp, 7 tr, 6 sp, -:- 4 tr, (1 sp, 1 bar) 3 times, 4 tr.

108. Border (14th row); 11 sp, 4 tr, 7 sp, 13 tr, 1 bar, 4 tr, 1 bar, 1 sp, 16 tr, 11 sp; edge.

109. Edge; 12 sp, 10 tr, 1 bar, 4 tr, 2 bars, 19 tr, 2 sp, 7 tr, 2 sp, 4 tr, 10 sp, -:- 37 tr.

110. Border (16th row); 8 sp, 7 tr, 4 sp, 25 tr, 1 bar, 4 tr, 2 bars, 8 sp, 4 tr, 7 sp; edge.

111. Edge; 7 sp, 28 tr, 1 sp, 4 tr, 2 bars, 4 tr, 1 sp, 19 tr, 7 sp, 10 tr, 5 sp; border (107th row).

112. Border (18th row); 21 sp, 10 tr, 1 sp, 4 tr, 1 bar, 1 sp, 25 tr, 8 sp; edge.

113. Edge; 10 sp, 13 tr, 2 sp, 7 tr, 1 bar, 1 sp, 13 tr, 20 sp, -:- 31 tr.

114. Border (20th row); 8 sp, 4 tr, 10 sp, 22 tr, 1 sp, 10 tr, 15 sp; edge.

115. Edge; 14 sp, 13 tr, 1 sp, 7 tr, 1 sp, 13 tr, 10 sp, 4 tr, 8 sp; border (23d row).

116. Border (22d row); 8 sp, 4 tr, 8 sp, 16 tr, 2 sp, 10 tr, 1 sp, 10 tr, 11 sp, 4 tr, 2 sp; edge.

117. Edge; 2 sp, 7 tr, 9 sp, 10 tr, 1 sp, 13 tr, 4 sp, 13 tr, 6 sp, 7 tr, 8 sp; border (21st row).

118. Border (24th row); 8 sp, 7 tr, 14 sp, 13 tr, 3 sp, 7 tr, 7 sp, 10 tr, 2 sp; edge.

119. Edge; 2 sp, 4 tr, 1 sp, 7 tr, 12 sp, 7 tr, 15 sp, 7 tr, 8 sp; border (27th row).

120. Border (26th row); 9 sp, 7 tr, 14 sp, 7 tr, 12 sp, 7 tr, 1 sp, 4 tr, 2 sp; edge.

121. Edge; 2 sp, 7 tr, 1 sp, 4 tr, 12 sp, 4 tr, 14 sp, 10 tr, 9 sp; border (25th row).

122. Border (26th row); 9 sp, 7 tr, 1 sp, 4 tr, 25 sp, 7 tr, 1 sp, 4 tr, 3 sp; edge.

The pattern now reverses, the 123d row being like 95th, 124th like 94th, and so on. As suggested, the insertion is easily arranged by using the edge on both sides, instead of edge and border.

If a shorter piece is wanted, say for scarf end, the center of a bureau cover, or inset for a pillow top, work from 1st to 36th row, inclusive, then work from 89th to the 122d row, reverse pattern from 95th to 89th row, then from 36th to 1st. By doing this you will have your work artistically finished at both ends and looking as if it were especially designed to fill its space properly. If a longer piece is wanted, work from 1st to 89th row, then from 36th to 89th as many times as desired before continuing with the middle of the pattern - from 90th to 122d; then reverse to match for the other end. A very handsome stripe for bedspread or the center of a runner is thus had.

A variation of the design is arranged with points, for a scarf end. Begin with a chain of 90 stitches.

1. Miss 3, 87 tr.
2. Four tr, (1 bar, 1 sp, 4 tr) 6 times, 1 sp, 1 bar, 4 tr.
3. Four tr, 1 sp, 1 bar, 4 tr, (1 bar, 1 sp, 4 tr) 6 times.
4. Four tr, (1 bar, 1 sp, 4 tr) 5 times, 1 bar, 1 sp, 16 tr.

5. Four tr, 1 sp, 1 bar, 76 tr.

6. Edge (of 4 tr, 1 bar, 1 sp, 4 tr); 19 sp; edge (of 4 tr, 1 sp, 1 bar, 4 tr).

7. Edge; (of 4 tr, 1 sp, 1 bar, 4 tr); 19 sp; edge (of 4 tr, 1 bar, 1 sp, 4 tr).

8. Edge (like 6th row); 19 sp; edge (of 16 tr).

9. Edge (like 7th row); 19 sp; edge (of 16 tr). Edge now repeats from 6th row.

10 to 14. Like 6th, 7th, 8th, 9th and 6th rows.

15. Ch 53, miss 3 of ch, 1 tr, 69 tr in next 69 st, 18 sp; edge.

16. Edge; 9 sp, 4 tr, 27 sp, -:- 4 tr, 1 bar, 4 tr.

17. Ch 11, miss 3 of ch, 9 tr in next 9 st, -:- 1 bar, 1 sp, 4 tr, -:- 22 sp, (7 tr, 2 sp) twice, 4 tr, 6 sp; edge.

18. Edge; 6 sp, (7 tr, 1 sp) twice, 7 tr, 14 sp, 4 tr, 8 sp, -:- 4 tr, 1 bar, 1 sp, 1 bar, 4 tr.

19. Like 17th to 1st -:-; (1 bar, 1 sp) twice, 4 tr, -:- 9 sp, 7 tr, 13 sp, 7 tr, (1 sp, 4 tr) twice, 7 sp; edge.

20. Edge; 3 sp, 10 tr, 1 sp, 16 tr, 10 sp, 4 tr, 2 sp, 10 tr, 11 sp, -:- 4 tr, (1 sp, 1 bar) twice, 4 tr.

21. Like 17th to 1st -:-; 1 bar, 1 sp, 1 bar, 2 sp, 4 tr, -:- 12 sp, 16 tr, 10 sp, 4 tr, 2 sp, 4 tr, 1 sp, 10 tr, 4 sp; edge.

22. Edge; 6 sp, 7 tr, 2 sp, 7 tr, 9 sp, 16 tr, 15 sp, -:- 4 tr, 2 sp, 1 bar, 1 sp, 1 bar, 4 tr.

23. Like 17th to 1st -:-; (1 bar, 1 sp) twice, 1 bar, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 7 sp, 16 tr, 9 sp, 13 tr, 8 sp; edge.

24. Edge; 9 sp, 10 tr, 9 sp, 19 tr, 6 sp, 16 tr, 3 sp, -:- 4 tr, 2 sp, (1 bar, 1 sp) twice, 1 bar, 4 tr.

25. Ten tr, (1 bar, 1 sp) twice, 1 bar, 4 tr, -:- 4 sp, 4 tr, 1 sp, 7 tr, 8 sp, 13 tr, 9 sp, 4 tr, 11 sp; edge.

26. Edge; 12 sp, 4 tr, 7 sp, 4 tr, 11 sp, 7 tr, 1 sp, 7 tr, 4 sp; like 22d from -:-.

27. Ten tr, 1 bar, 1 sp, 1 bar, 2 sp, 4 tr, -:- 3 sp, 7 tr, 1 sp, 10 tr, 9 sp, 4 tr, 6 sp, 4 tr, 13 sp; edge.

28. Edge; 13 sp, 4 tr, 6 sp, 4 tr, 7 sp, 13 tr, 1 sp, 10 tr, 3 sp, like 20th from -:-.

29. Ten tr, (1 bar, 1 sp) twice, 4 tr, -:- 1 sp, 13 tr, 1 sp, 10 tr, 8 sp, 4 tr, 5 sp, 4 tr, 13 sp; edge.

30. Edge; 14 sp, 4 tr, 4 sp, 4 tr, 8 sp, 7 tr, 1 sp, 10 tr, 3 sp; 18th from -:-.

31. Ten tr, 1 bar, 1 sp, 4 tr, -:- 4 sp, 10 tr, 1 sp, 4 tr, 8 sp, 4 tr, 4 sp, 4 tr, 14 sp; edge.

32. Edge; 14 sp, 4 tr, 13 sp, 13 tr, 5 sp; 16th from -:-.

33. Ten tr, -:- 6 sp, 16 tr, 2 sp, 22 tr, 2 sp, 4 tr, 15 sp; edge.

34. Edge; 15 sp, 4 tr, 3 sp; edge (repeating from 6th row), 3 sp, 7 tr, 8 sp, 4 tr.

35. Four tr, 10 sp, 4 tr, 2 sp, edge; 3 sp, 4 tr, 11 sp, 7 tr, 2 sp; edge.

36. Edge; 2 sp, 4 tr, 1 sp, 7 tr, 9 sp, 4 tr, 3 sp; edge, 1 sp, 4 tr, 11 sp, 4 tr.

37. Four tr, 13 sp, edge; 3 sp, 4 tr, 9 sp, 4 tr, 1 sp, 4 tr, 3 sp; edge.

38. Edge; 3 sp, 4 tr, 1 sp, 7 tr, 8 sp, 4 tr, 3 sp; edge, 13 sp, 4 tr.

39. Ch 29, miss 3 of ch, 27 tr, -:- 14 sp, edge; 3 sp, 4 tr, 7 sp, 7 tr, 1 sp, 7 tr, 3 sp; edge.

40. Edge; 3 sp, 7 tr, 1 sp, 7 tr, 7 sp, 4 tr, 3 sp; edge, 22 sp, 4 tr.

41. Ch 14, miss 3 of ch, 12 tr, 8 sp, 7 tr, 12 sp, edge; 4 sp, 4 tr, 6 sp, 4 tr, 1 sp, 7 tr, 4 sp; edge.

42. Edge; 6 sp, 7 tr, 6 sp, 4 tr, 4 sp; edge, 8 sp, 7 tr, 2 sp, 10 tr, 1 sp, 4 tr, 5 sp; border (16th row). The border now repeats from -:- in even and to -:- in odd rows, unless otherwise directed.

43. Border; 3 sp, 10 tr, 1 sp, 7 tr, 2 sp, 7 tr, 9 sp, edge; 4 sp, 4 tr, 6 sp, 4 tr, 7 sp; edge.

44. Edge; 8 sp, 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 1 sp; edge, 9 sp, 10 tr, 1 sp, 7 tr, 2 sp, 10 tr, 2 sp; border.

45. Like 17th to 1st -:-; 1 bar, 2 sp, 4 tr, -:- 4 sp, 10 tr, 2 sp, 7 tr, 1 sp, (10 tr, 3 sp) twice, edge; (2 sp, 4 tr) twice, 4 sp, 4 tr, 8 sp; edge.

46. Edge; 8 sp, 4 tr, 3 sp, 4 tr, 2 sp, 4 tr, 3 sp; edge, 4 sp, 13 tr, 2 sp, 7 tr, 1 sp, 4 tr, 2 sp, 13 tr, 4 sp; border (20th row).

47. Like 17th to 1st -:-; 1 bar, 1 sp, 1 bar, 4 tr, -:- 7 sp, 13 tr, (1 sp, 4 tr) twice, 2 sp, 13 tr, 5 sp, edge; 4 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 9 sp; edge.

48. Edge; 9 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 4 sp; edge, 6 sp, 16 tr, 1 bar, 1 sp, 7 tr, 7 sp, 4 tr, 2 sp; border (22d row).

49. Border (19th row), 4 sp, 4 tr, 2 sp, 19 tr, 1 bar, 4 tr, 1 bar, 10 sp, edge, 5 sp, 4 tr, 1 sp, 7 tr, 10 sp; edge.

50. Edge; 10 sp, 4 tr, 1 sp, 4 tr, 6 sp, edge, 6 sp, 16 tr, 3 bars, 22 tr, 4 sp, -:- 4 tr, (1 bar, 1 sp) twice, 1 bar, 4 tr.

51. Four tr, 2 sp, (1 bar, 1 sp) twice, 4 tr, -:- 5 sp, 10 tr, 3 sp, (4 tr, 1 sp) twice, 4 tr, 1 bar, 19 tr, 4 sp, edge; 6 sp, 4 tr, 1 sp, 4 tr, 10 sp; edge.

52. Edge; 10 sp, 7 tr, 7 sp; edge, 3 sp, 16 tr, 2 sp, 3 bars, 10 tr, 9 sp; border (50th row).

53. Ten tr, (1 bar, 1 sp) twice, 4 tr, -:- 5 sp, 4 tr, 2 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 8 sp, edge; 8 sp, 4 tr, 10 sp; edge.

54. Edge; 9 sp, 4 tr, 3 sp, 16 tr, 1 sp; edge, 4 sp, 7 tr, 1 sp, 10 tr, 2 sp, (7 tr, 1 sp) twice, 16 tr, 3 sp; border (22d).

55. Ten tr, 1 bar, 1 sp, 1 bar, 4 tr, -:- 4 sp, 10 tr, 2 sp, 7 tr, (1 sp, 10 tr) twice, 3 sp, 7 tr, 2 sp, edge; 2 sp, 4 tr, 1 sp, 10 tr, 3 sp, 4 tr, 8 sp; edge.

56. Edge; 8 sp, 4 tr, 2 sp, 10 tr, 1 sp, 4 tr, 3 sp, edge, 1 sp, 4 tr, 4 sp, 10 tr, (1 sp, 10 tr) twice, 7 sp; border (20th).

57. Ten sp, 1 bar, 2 sp, 4 tr, -:- 7 sp, 10 tr, 1 sp, 10 tr, 2 sp, 7 tr, 6 sp, edge; 4 sp, 4 tr, 1 sp, 10 tr, 2 sp, 4 tr, 7 sp; edge.

58. Edge; 7 sp, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 4 sp; edge, 6 sp, 4 tr, 3 sp, 10 tr, 1 sp, 10 tr, 5 sp; border (18th).

59. Border (41st); 5 sp, 7 tr, 3 sp, 4 tr, 11 sp, edge; 5 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, 6 sp; edge.

60. Edge; 6 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 5 sp; edge, 11 sp, 4 tr, 4 sp, 7 tr, 4 sp; border (16th).

61. Thirteen tr, 22 sp, edge; 6 sp, 10 tr, (1 sp, 4 tr) twice, 6 sp; edge.

62. Edge; 6 sp, 7 tr, 1 sp, 7 tr, 6 sp, 4 tr, 1 sp; edge, 22 sp, 4 tr.

63. Twenty-eight tr, 14 sp, edge; 2 sp, 4 tr, 6 sp, 4 tr, 1 sp, 7 tr, 6 sp; edge.

64. Edge; 6 sp, 10 tr, 7 sp, 4 tr, 2 sp, edge, 13 sp, 4 tr.

65. Four tr, 13 sp, edge; 3 sp, 4 tr, 7 sp, 7 tr, 6 sp; edge.

66. Edge; 6 sp, 4 tr, 7 sp, 4 tr, 4 sp; edge, 13 sp, 4 tr.

67. Four tr, 13 sp, edge; 5 sp, (4 tr, 6 sp) twice; edge.

68. Edge; 6 sp, 4 tr, 5 sp, 4 tr, 6 sp; edge, 13 sp, 4 tr.

69. Like 17th to -:-; 10 sp, 7 tr, 1 sp, 22 tr, (5 sp, 4 tr; twice, 6 sp; edge.)

70. Edge; 6 sp, 4 tr, 4 sp, 4 tr, 15 sp, 4 tr, 9 sp; border (repeating now from 16th row).

71. Border; 8 sp, 7 tr, 2 sp, 10 tr, 10 sp, 4 tr, 4 sp, 4 tr, 6 sp; edge.

72. Edge; 6 sp, 4 tr, 3 sp, 4 tr, 13 sp, (7 tr, 1 sp) twice, 10 tr, 4 sp; border.

73. Border; 3 sp, 22 tr, 1 sp, 7 tr, 13 sp, 4 tr, 3 sp, 4 tr, 2 sp, 7 tr, 2 sp; edge.

74. Edge; 2 sp, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, 8 sp, 13 tr, 2 sp, 4 tr, 1 sp, 1 bar, 10 tr, 7 sp; border.

75. Border; 9 sp, 1 bar, 4 tr, 1 bar, 16 tr, 10 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 3 sp; edge.

76. Edge; 3 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 14 sp, 4 tr, 1 sp, 2 bars, 13 tr, 7 sp; border.

77. Border; 6 sp, 10 tr, 1 sp, 1 bar, (4 tr, 1 sp) twice, 7 tr, 2 sp, 7 tr, 9 sp, 4 tr, (1 sp, 7 tr) twice, 3 sp; edge.

78. Edge; 4 sp, 7 tr, 1 sp, 4 tr, 9 sp, 7 tr, 3 sp, 10 tr, 1 sp, 2 bars, 7 tr, 1 sp, 10

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Continued from preceding page

tr, 5 sp; border.

79. Border; 5 sp, 4 tr, 2 sp, 10 tr, 2 sp, 22 tr, 4 sp, 7 tr, 6 sp, 7 tr, 1 sp, 4 tr, 5 sp; edge.

80. Edge; 5 sp, 13 tr, 5 sp, 4 tr, 6 sp, 4 tr, 3 sp, 16 tr, 1 sp, 10 tr, 7 sp; border.

81. Border; 5 sp, 7 tr, 2 sp, 7 tr, 1 sp, 7 tr, 11 sp, 4 tr, 4 sp, 10 tr, 6 sp; edge.

82. Edge; 7 sp, 7 tr, 3 sp, 4 tr, 12 sp, 4 tr, 2 sp, 10 tr, 1 sp, 7 tr, 5 sp; border.

83. Border; 4 sp, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, 12 sp, 4 tr, 2 sp, 4 tr, 8 sp; edge.

84. Edge; 8 sp, 4 tr, 1 sp, 4 tr, 17 sp, 7 tr, 7 sp; border.

85. Border; 27 sp, 4 tr, 1 sp, 4 tr, 7 sp; edge.

86. Edge; 7 sp, 4 tr, 1 sp, 4 tr, 27 sp; border.

87. Seventy tr, 18 sp; edge.

Now reverse the pattern from 14th to 1st row.

For a longer piece of lace use the three-point scarf end, omitting the edge save at beginning and end of the piece, and joining by means of a shorter point between sections. Any desired length may be thus arranged.

For the shorter point, chain 105 stitches or, if continuing, joining the three-pointed sections or scarf ends as you make them, omit the 87th row, of scarf end and work the point as follows:

1. Thirty-seven tr, 4 sp, 22 tr, 18 sp; edge.

2. Four tr, 1 bar, 1 sp, 4 tr, 19 sp, 4 tr, 1 sp, 1 bar, 4 tr, -:- 4 sp, 4 tr.

3. Four tr, 4 sp, -:- 4 tr, 1 sp, 1 bar, 4 tr, 19 sp, 16 tr.

4. Four tr, 1 bar, 1 sp, 4 tr, 19 sp, 16 tr, -:- 4 sp, 4 tr.

5. Like 17th to 1st -:-; 4 tr, 4 sp, -:- 4 tr, 1 sp, 1 bar, 4 tr, 19 sp, 4 tr, 1 bar, 1 sp, 4 tr.

6. Like 2d to -:-; 4 sp, 4 tr, 1 bar, 4 tr. The top or upper portion of point now repeats from 2d to 5th row, inclusive, to -:- in even rows and from -:- in odd rows.

7. Like 17th to 1st -:-; 1 bar, 1 sp, 4 tr, 4 sp; top.

8. Top; 6 sp, 4 tr, 1 sp, 1 bar, 4 tr.

9. Like 17th to 1st -:-; 1 bar, 2 sp, 4 tr, 6 sp; top.

10. Top; 8 sp, 4 tr, 2 sp, 1 bar, 4 tr.

11. Like 17th to 1st -:-, 1 bar, 1 sp, 1 bar, 4 tr, 8 sp; top.

12. Top; 10 sp, 4 tr, 1 bar, 1 sp, 1 bar, 4 tr.

13. Like 17th to 1st -:-, (1 bar, 1 sp) twice, 4 tr, 10 sp; top.

14. Top; 10 sp, 4 tr, (1 bar, 1 sp) twice, 1 bar, 4 tr.

15. Ten tr, (1 bar, 1 sp) twice, 4 tr, 10 sp; top.

16. Like 12th (of point).

17. Ten tr, then like 11th from -:-.

18. Like 10th.

19. Ten tr, like 9th from -:-.

20. Like 12th.

21. Ten tr, border like 11th from -:-, top like 5th.

22. Top like 6th, border like 10th.

23. Ten tr, border like 9th from -:- top like 3d.

24. Top like 4th, border like 8th.

25. Ten tr, like 7th from -:-, top like 5th.

26. Top like 2d, border like 6th.

27. Thirteen tr, 4 sp, top like 3d.

28. Like 4th.

29. Four tr, 4 sp, top like 5th.

30. Like 2d.

This completes the point. To begin next section, chain 38, miss 3 of chain, treble in each of 35 stitches and in last treble of preceding row, 4 spaces, 22 trebles, 18 spaces, 16 trebles. Continue scarf end from 16th row.

A wider scarf end may have five points, the shorter one at each end, beginning and ending with the 5 rows of edging. For a very handsome piano scarf it is suggested that the three-point scarf end be used for the ends (in No.60 crochet-cotton this piece measures about sixteen inches in length, the deepest point ten and one-half inches), then for the front long edge of the scarf, work a length of lace, having only the shortest point, with the strip of openwork just above it repeated, until you are near the middle of the side. In the middle put the three deeper points, keeping the beading at the top the same as before, thus showing only the lower part of the spray. Having become acustomed to the design the interested worker will find in it many charming possibilities.

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" Query & Quote "

I am somewhat nutty on obtaining patterns for Christening Gowns. I have 20 knit, crochet and sewing patterns for them, but I would like to make reproductions of the beautiful gowns of the last of the Victorian era. I've seen several old pictures of these gowns and I fell madly in love with them.

I would also like to see patterns for lace shawls for babies. Most of the modern baby pattern books have afghans, but rarely do I see patterns for shawls.

Another thing I would like to see is patterns for summer gloves. I am given to understand that years ago "ladies" wore gloves of lace which were either knit, crocheted, or maybe even tatted.

Deborah Kay Moynahan, 14 Croso Lane, Peekskill, N.Y. 10566

In some things packed away for years, I found a pillow top stamped for embroidery. It said to do it with Rope Silk and gave the colors. I have never heard of it before, and wondered if some of our readers knew about it. Would love to hear from any and all needlework fans. The ones with a stamp are sure of an answer as my husband is retired and the postage is so high.

Mrs. Evelyn Mason, 46 Smith St., Warrensburg, N.Y. 12885

Help! Ever since Mrs. Cunningham gave my name and address as a source for Battenberg patterns, I have been swamped with requests for price lists and answers to all kinds of questions. I am unable to reply to this mail unless people include a self-addressed, stamped envelope. Some addresses take a world of trouble to figure out, and with increased postage rates, everyone should realize that to request information without including return postage is an imposition.

Ethel A. Eaton, 5412 N.E. 24th Avenue, Portland, Ore. 97211

The editor regrets that due to the large volume of mail received for this column, she is unable to reply personally to individuals. Please do not send stamped, self-addressed envelopes to the editor.

If we have the requested information we will print it in this column.

? " ? " " ? " " ?
" Query & Quote "

Some years ago the old Grit Weekly Newspaper, as well as daily newspapers, carried beautiful design pictures for cross-stitch and needlepoint. There were scenes of mares and foals in meadows, groups of deer in woodland scenes, old rustic mills and covered bridges, game birds and hunting dogs, and other lovely designs that are rarely seen today. These were probably the old iron-on transfers, but along with each transfer was a symboled chart to work from, each color a different symbol, so the artist would know where to place each color. I use a special material for count-thread embroidery, and do not need the iron-on transfers, only the color symbol charts, so if any of you needleworkers have any of these old charts tucked away somewhere, I would love to hear from you.
Mrs. Violet Bingaman, 707 N. Brush St., Fremont, Ohio 43420

Contest for a Quilting Bee

Sewing and quilting can be exhausting work and the wise hostess plans some little relaxation for her busy guests.

The next time you see that tense "I'll finish this or die" expression creeping over the faces of your quilting bee friends, suggest a five-minute rest and try one of these contests.

Don't use pencils or paper for this, but allow your guests to sit at ease while you read off the question. Reward the quick-witted member who answers correctly, first, with a button. The member holding the most buttons at the close of the contest receives a small prize. This might be an inexpensive sewing gadget or a war savings stamp.

Sewing Contest

1 - What stitch precedes a fall? - Slip.
2 - What stitch has a frog in its throat? - Hem.
3 - What stitch is found in the back of a fish? - Herringbone.
4 - What stitch has a disagreeable disposition? - Cross.
5 - What stitch has links? - Chain.
6 - What stitch cannot see? - Blind.
7 - What stitch requires a key? - Lock.
8 - What stitch weighs the least? - Feather.
9 - What stitch ate the canary? - Cat.
10 - What stitch is screwy? - Crazy.

True and false is easily adapted to a group of women workers. Let them sit either around the quilt or just in a circle. Start with the lady next to you and go right around. Anyone who misses must pay a forfeit - a nickel or dime to go toward your sewing fund.

It is not difficult to think of many "True or False" statements especially suitable for your group, but be sure you know the correct answer before trying it on your guests.

You will need pencils and paper for a sewing material contest. The clerk at your dry goods counter will help you with this one. Procure a dozen or more different dress materials, cut two-inch squares out and paste on light cardboard, numbering each one.

Allow 10 or 15 minutes for your friends to jot down the answers.

I was surprised at the interest this contest created when I put it on at my club. I used about 20 materials, silks, cottons, rayon, wool, voile, chambray, corduroy, organdy, etc.
Mrs. Ruth Barnes, 199 Harbison Ave., Winnipeg, Manitoba, Canada R2L 0A3

Enjoy "Olde Time Needlework", especially since you were kind enough to move into the 20th century and accept the fact that men do needlework in 1975 and thus changing your address machine to read Mr. instead of Mrs. I have needlepointed for many years, and my experiences in such matters and in yarn shops, you wouldn't believe.

Many patterns from your magazine have been very helpful in solving problems in doing a particular canvas.

Am extremely interested in securing old patterns or books of all types suitable for canvas application and adaptation - especially "Berlin Work", popular with the Victorians. Any help from your readers?
Mr. Orval Bachus, 821 Prospect Place, Port Huron, Mich. 48060

Although I don't know how the tin can was used in transferring already-embroidered designs, we did it this way:

Lay the embroidered piece out smooth, pinning it if you like, with the right side up. Lay the piece to be stamped over that, and pin to hold in place. Rub the bowl of a silver spoon on your hair well. Now rub firmly over the embroidery. It "traces" off well if you rub the spoon back on your hair occasionally. You may want to practice a bit on a scrap first.
Mrs. C.C. Britton, 938 Orchard Ave., Grand Junction, Colo. 81501

Could any of the readers help me find silk scraps? When I was very little, my sisters had crazy quilts and I want to make one from silk (not polyester). Also, I'd like to find a book of all the embroidery stitch designs so I can use all those on or between the silk pieces.
Vera J. Wallner, 4308 G. Street, Sacramento, Ca. 95819

I would like to obtain patterns to sew or to crochet dresses for 7½" dolls, especially of famous women, or women dressed in the late 1800's style.
Mrs. Lona Hockenberry, RR 1, Box 649, Fox Hollow Road, Shermansdale, Pa. 17090

Just wanted to let you know I made the String Quilt from the pattern in the January, '74 issue on page 26. I made it from knit scraps, in 7" blocks, 15 by 14, and briar stitched each seam. I used a queen-size perma-pressed sheet for the lining, and quilted around each block to hold it in place. I sold it for $100.00.

I also made 12 cushions of the same pattern, using 6" blocks, and making the cushions 18" square. Eight of these have been sold for $10.00 each, and the others I am saving for gifts. I sure do appreciate that pattern, and have written to Betty Thornton to thank her for it.
Mrs. Delbert Underwood, 191 E. Royal Forest Blvd., Columbus, Ohio 43214

It is always such a thrill to learn that the patterns we print "come to life" like this, and almost invariably with some new twist. Congratulations, Mrs. Underwood, and thank you for sharing!

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LIKE DOLLS? Want patterns for them, their clothes? Quarterly publication $5.00 year, $1.25 sample. **The Pattern Book OTN 2631 Curve Road, Delaware, Ohio 43015** (Nov-3)

WORKBASKET MONTHLY Magazine: Crochet, knitting, tatting, embroidery transfers, handcrafts, recipes. Three year subscription, $6.00. To Canada, $8.25. **Pecks Subscription Service, 1033 Gypsum, Salina, Kansas 67401** (Nov-3)

CUTE FARMER BOY rag doll pattern with jeans, shirt, and hat, $1.00. **Carver, Box 41, New London, Minn. 56273** (Nov-3)

MONEY FROM BOXTOPS and labels. Refunding a fun a profitable hobby! Three issues $1.50. **Bulletin, Box 13564-T, St. Louis, Mo. 63138** (Nov-3)

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NEW! Needlepoint Charts. Send $1.00 for catalogue and one chart to **Susan Randolph, Box 8159, Long Beach, Ca. 90808** (Sept-3)

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OLD SHOE SCISSORS HOLDER: specify color preference. Send $1.00 plus 40c postage or for the pattern and complete instructions send 75c and a S.A.S.E. **Kathy's Crafts, P.O. Box 27025 Tucson, Arizona 85726** (Jan-3)

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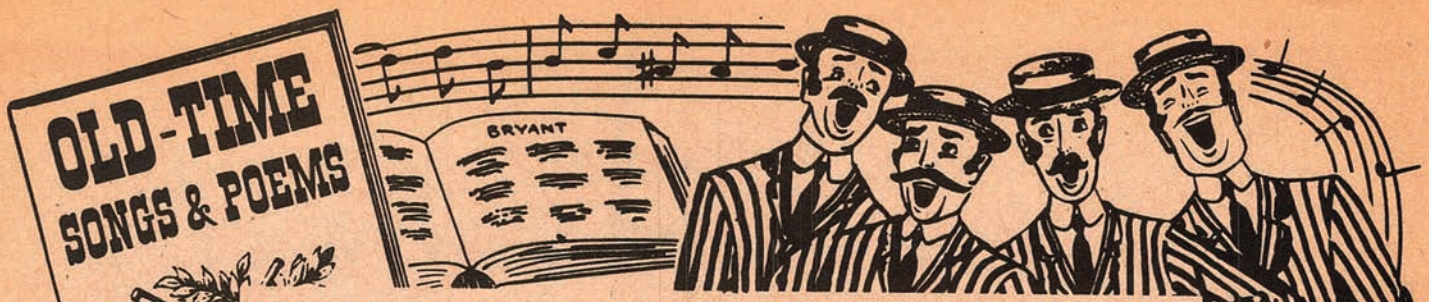

Dear Friend:

Will you join in on the Old Time Song and Poem Revival group now being formed?

It's FUN! You'll be delighted - often amused - always captivated (perhaps even wipe away a tear or two!) at some of these wonderful old time songs and ballads!

You'll have a chance to see and read at least 200 to 500 of the old time tunes, ballads, poems, etc. annually as they are published in our newest magazine, "Old Time Songs and Poems."

Each issue features not only poems and ballads, but many old time songs complete with words and music! Often many rare and hard-to-find songs, too!

As a subscriber, you'll have a chance to help locate any old song or poem that you want. You'll learn about other readers' experiences and collections of old songs and poems. You'll be surprised at how our readers are eager and willing to help!

Many, many of these delightful old time songs and poems have not seen the light of day for years and years! You'll wonder how they could have been ignored and overlooked so long! You'll save and treasure each new issue!

Four big issues a year - published quarterly! Just loaded and chock-full of delightful things. Scores of wonderful illustrations, too. This is the only one of its kind published - you won't find it for sale anywhere. Subscribe and be sure of receiving every big issue as it is published!

Just $3.00 buys a full year's subscription. And please remember - your money back in full if the first issue that you receive doesn't please you in every way.

Won't you please join this new Old Time Songs and Poems group? We'll be watching for your subscription!

Sincerely,

OLD TIME SONGS & POEMS

Editor in Chief

OLD TIME SONGS & POEMS - OTN
P.O. Box 337, Seabrook, N.H. 03874

YES! I want to subscribe to your new magazine, "OLD TIME SONGS AND POEMS." Here is my $3.00

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HERE'S WHAT SOME OF THE MATERIAL WAS LIKE DURING PAST 10 YEAR'S ISSUES

- Remember Marbles?
- My Memorable Childhood Days
- Mama's Dustcap
- My Grandma. The Herb Doctor
- Window Glass Was Once Made By Hand
- Monster In Residence
- Memories
- The Summit Hill Farm
- Signs & Scents Of Spring
- A Boyhood In Brooklyn
- Abe Martin Revived
- Trolleys & Trains Got Us There
- Oh, Muddy Yesteryear!
- The Day Lindberg Came To Town
- Fond Recollections
- Auto Ride Anyone?
- Grandma's Clothes Press
- Memories
- Mom Had A Rainy Day Tranquilizer
- The Little Train Of Long Ago
- Going Down Home To Grandpa's
- Pondering Over My Life
- Mules By The Hundred
- Remember The Sidecar?
- Games That Were Humdingers
- The Laughing Dog
- Father, My Most Unforgettable Character
- A Milestone With Old Mac
- The Little House Behind The Woodshed
- The Village Smithy
- Hay Palace Fair
- I Shall Always Remember
- The Old Sorghum Mill
- Wanted & Readers' Letters
- Original Poems
- Old Time Photos & Pictures
- Remember These Movie Kids?
- Old Time Comics
- Old Time Ads
- Hess Cartoon
- From The Photo Album
- The Passing Scene
- Old Time Recipes
- Square Dance Fiddler
- Country Doctor, A Friendly Friend
- I Remember Casey Jones
- Family Shows
- My Country Fair
- Old-Fashioned Parades
- When Camping Was New In Wisconsin
- Cloverdale Days
- Remember The Old Shoe Repair Shop?
- Grandma's Stone House
- Hop Picking
- The Wedding March
- Memorable Bonuses of Blueberrying
- My Dream of Trailers
- Brindle
- A Wedding At Camp Meeting Time

If you are a regular "Good Old Days" magazine reader, perhaps you may have wondered what you missed in the issues which have already been published. "Good Old Days" has been in active publication for over 12 years and during that period, many, many exciting and interesting articles, photos, comics, features, cartoons, poems, drawings, memories, ads, etc. were published. NOW you have a chance for the first time, to see this material JUST as it was published many years ago, in a brand new publication called *"Good Old Days Revisited"*. Each big 112 page issue you'll find bulging with wonderful features, poems, photos, stories, comics, articles, letters, etc. that were published years ago and now republished exactly as they appeared then! You'll LOVE and THRILL over this wonderful nostalgic material which entertained so many thousands upon thousands of readers years ago! You'll find every bit of it just as good as the current material now being published. (You may find some stories you think are even better!) FOUR big issues a year! *•SPRING •SUMMER •FALL •WINTER*

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Open the pages of this heartwarming magazine and you'll become absorbed in the world of yesterday! The days of simple pleasures, simple living - a world somehow different from today's times. "Looking Back" takes you back to the lovely years 50, 60, 70 or more years ago, when America was less sophisticated. When daily living was a different world than today. Printed on fine paper, in a handy size, "Looking Back" is different from any other magazine. It's completely wholesome, a precious joy to your household reading. You may find it hard to get at first! Remember, as a gift there is absolutely nothing in the world as entertaining as enjoyable, as appreciated as a gift subscription to "Looking Back". Just $2.25 per year, 3 or more subscriptions at $2.00 per year and we'll be happy to send gift cards to the recipient.

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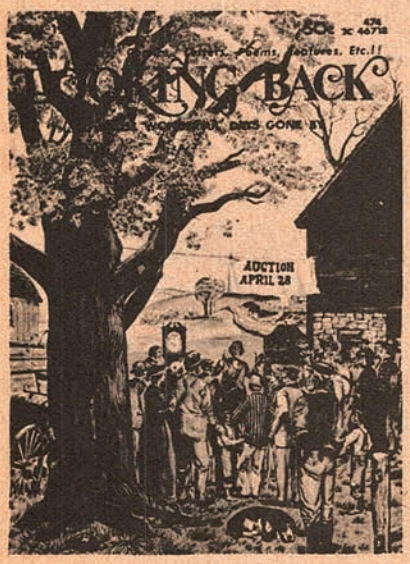
HERE'S WHAT WAS IN SOME PRECEDING ISSUES!

* "Lady Louise" Sees Europe
* Grandad Visits An Indian Village
* Underground Railroad
* A Chance Meeting . . . .
* My First Suit with Long Pants
* "Dear Lizzie"
* Telephone Operators in the 20's
* Hungry Indians . . . .
* To The Top Of Mt. Uncanoonac
* On The Way To School
* Let's Go To Ma Bowley's
* Sam the Toro
* Hidden Beauty
* Curfew Must Not Ring Tonight
* Faults
* She Felt of the Belt at Her Back
* In The Good Old Winter Time
* The Porter Brass Band
* Good Old Cinema Days
* Meditations On A Winter's Morning
* Was This The First Car Radio?
* A Pail With A Tale
* The Passing Of A Friend
* My First Valentine
* Collecting Bottles
* What A Cheated Generation
* Your Father Is A Dirty Man
* Winter On A Kansas Farm
* In Those Days
* When I Was A Boy
* Winter Underwear
* Winter Dreams
* Memories Treasures
* The Flu
* Not Growing Old
* Little Things
* Think
* Rhubarb Ridge by Graham Hunter
* Various Text Cartoons By Francis Kauf



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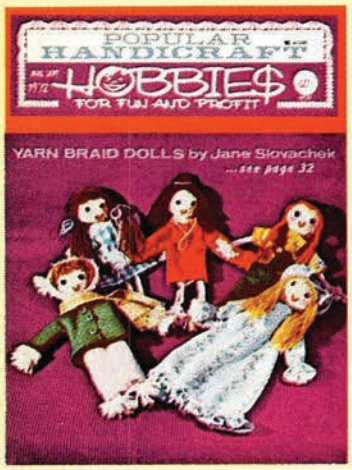
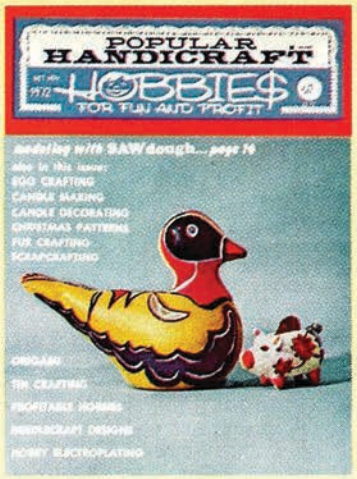
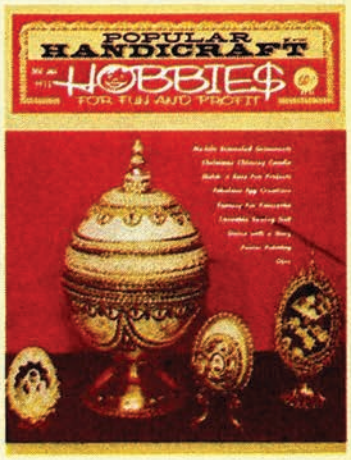




Save those scraps

YOU CAN MAKE BEAUTIFUL, USEFUL AND PROFITABLE THINGS WITH THEM!

* 20 PILLOWS & CUSHIONS
* 23 GIFT PATTERN ITEMS
* 30 BAZAAR GIFT ITEMS
* 23 EASY TOYS TO MAKE



SOME OF THE FEATURES WHICH WE OFFERED IN RECENT ISSUES OF POPULAR HANDICRAFT & HOBBIES

- Storybook Puppets
- Candlemaking for Fun and Profit
- Join the Craft Craze
- This is Wood Carving
- Wall Grapes
- Furry Friends
- Wood Burning
- Acquiring Collectables
- Home Grown Dollars
- Spotlight on Hobbies
- Eggcraft
- Handicraft Highlights
- Cornucopia Wall Hanging
- Modified Insulators
- Quickie Scour Pads
- Bright Barrettes
- Kookin' with Kathi
- Junior Handicrafters
- Baby Booties
- Lazy Lady Lamp
- High Note of Violin Collecting
- Sawdough
- Floral Wall Plaque
- Oriental Wire Art
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Each month . . . A look into the nostalgic past through authentic photos, drawings, cartoons, comics, memories, features, songs, poems, letters, ads, etc., from the turn of the century up to a decade or so ago.

You'll relive those days and events through the pages of this one and only magazine of its kind.

For about the cost of a good movie, you can receive this big entertainment value each month for the next 12 months! We guarantee . . . that you will be thrilled beyond words . . . or you can have your money back!

Like old time comics?

You'll find complete comic pages from the past featuring such characters as: • Barney Google • Happy Holligan • Boob McNutt • Tillie the Toiler • Little Annie Rooney • Little Nemo — plus many, many others.

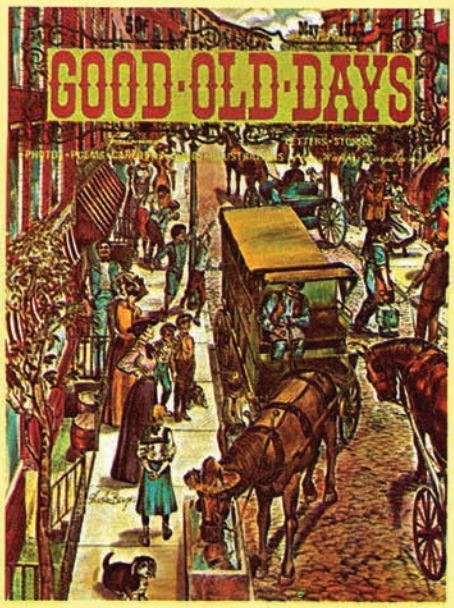
We're embarrassed by the kind words in letters such as these.

Dear Sir:

Frankly it's a good thing that "Good Old Days" is not harmful to our health because it certainly is habit-forming; also hard to find on news stands too. I'm breaking loose with the four dollars for a year's subscription. I believe anything as good as you've got deserves support. It's refreshing to see a magazine that can sell itself, without the use of sexy covers, lurid stories, and above all, a lack of violence.

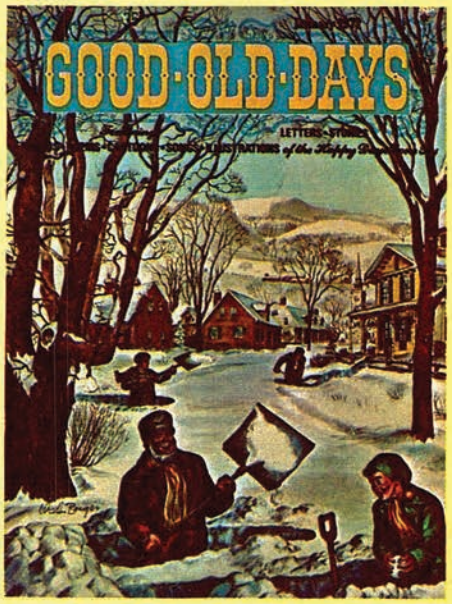
Honestly, reading G.O.D. gives a feeling of peace no drug can match!

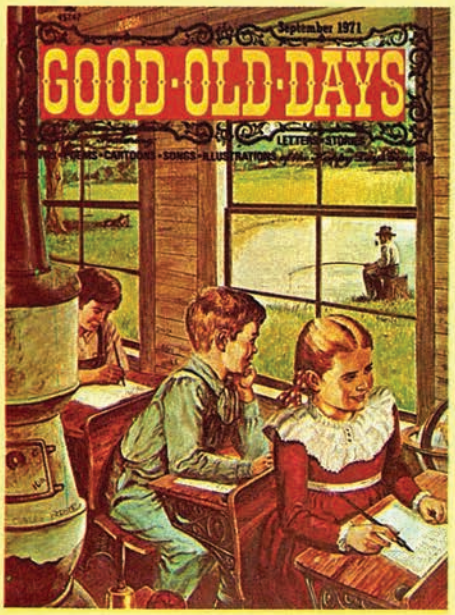
M.J.P. West New York, N.J.



JUST A FEW OF THE FEATURES PREFERRED DURING THE PAST FEW MONTHS

- Thank heaven for Bisquits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5c nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
- Oh women of yesterday!
- Shoe factory work in the 20's
- 1st women's lib — 1910—
- Durable doll of yesterday





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